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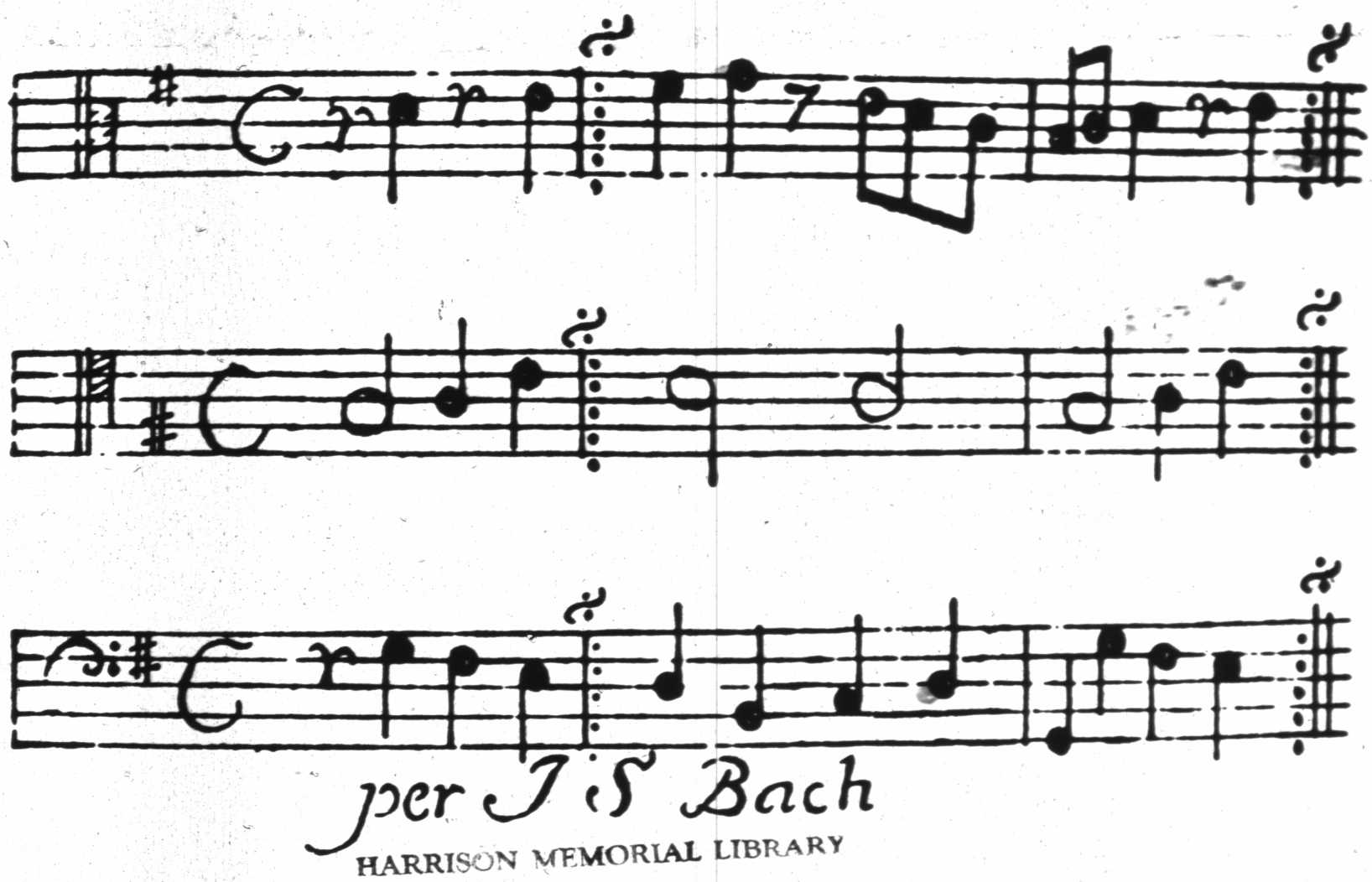

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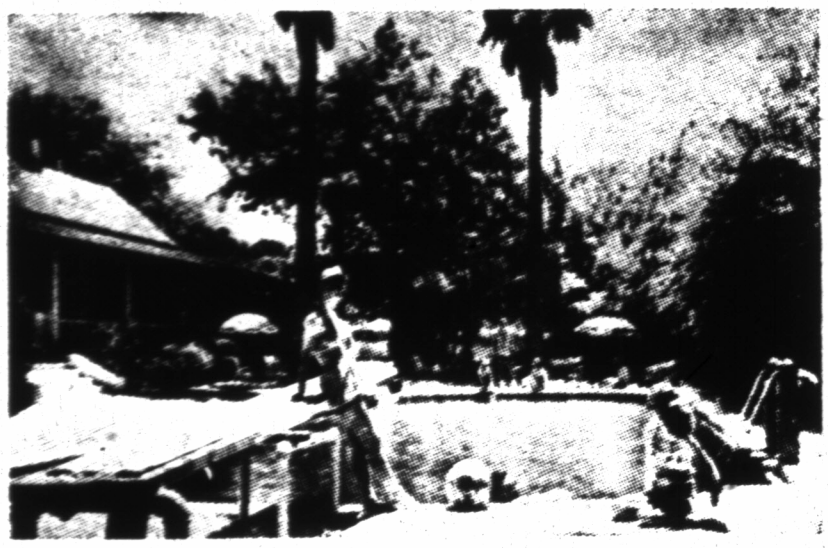

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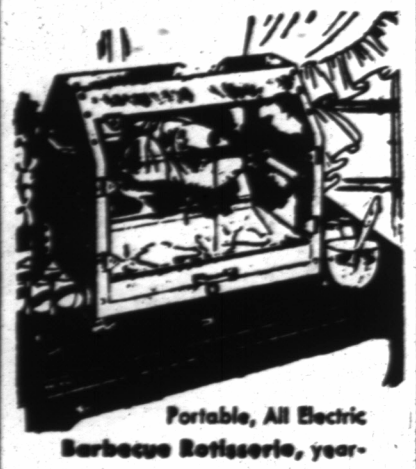

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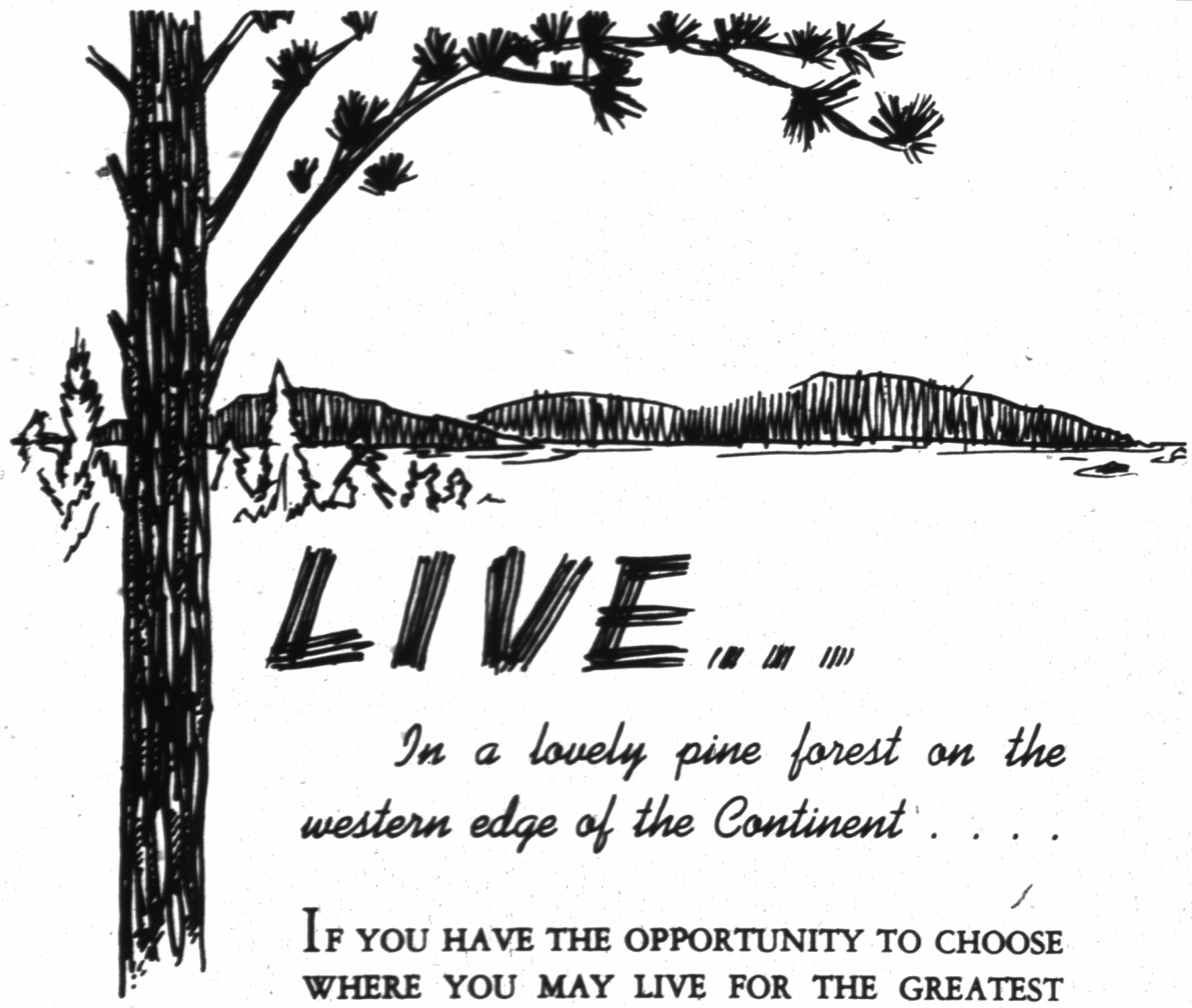

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MONDAY, JULY 18

Heralding Trombones 8 P.M.

Concert Sunset School Auditorium 8:30 P.M

GASTONE USIGLI, Conductor

Chorales for Chorus and Orchestra:
"Gloria," from B Minor Mass; "Come O Death," from Cantata 56; "Glory to Thee be given," from Cantata 149.
Concerto for Cello and Orchestra, Vivaldi.
William Harry
Concerto for two Violins and Orchestra in D minor.
Nannette Levi, Eugenia Fichtenova
Concerto F minor for Piano and Orchestra.
Ralph Linsley
Kreutzstab Cantata for Bass voice and Orchestra.
Ralph Isbell

TUESDAY, JULY 19

Heralding Trombones 8 P.M.

Concert Sunset School Auditorium 8:30 P.M.

GASTONE USIGLI, Conductor

Brandenburg Concerto No. 4 for Violin, two Flutes and Orchestra.
Nannette Levi, Floyd Stancliff, Julia Haug.
Songs for Bass voice: Schafe konnen sichen weiden, J.S. Bach; Gia il dal Gauge, Scarlatti.
Noel Sullivan
Concerto for Oboe and Violin
Laila Storch, Nannette Levi
Concerto for two Pianos and Orchestra, C major.
Maxim Schapiro, Ralph Linsley
Concerto for Piano and Orchestra, D minor, Mozart.
Maxim Schapiro

WEDNESDAY, JULY 20

Organ Recital All Saints Church 3 and 4 P.M.

Phillipp Emanuel Bach (1714-1788 ... Phantasy and Fugue in C minor Adagio
Wilhelm Friedmann Bach (1710-1780 ... Fugue in F major
Johann Christian Bach (1735-1782) ... Andante
Johann Sebastian Bach ... Phantasy and Fugue in C minor
Chorale Preludes:
In dulci jubilo, Chorale Prelude
in dulci jubilo, double canon
In dulci jubilo, Chorale Toccata
The Old Year has passed away
From Heaven High, Chorale Fugue
Christ lay in the Bonds of Death
Concerto in D minor
Ludwig Altman

THURSDAY, JULY 21

Heralding Trombones 8 P.M.

Concert Sunset School Auditorium 8:30 P.M.

GASTONE USIGLI, Conductor

Brandenburg Concerto No. 2 for Violin, Flute, Oboe, Trumpet and Orchestra.
Concerto for four Violins and Orchestra, Vivaldi
Nannette Levi, Eugenia Fichtenova, Barbara Lull, Shirley Marcus.
Concerto A minor, for Piano and Orchestra (Unpublished, first performance in America), Phillipp E. Bach.
Moriz Violin
Brandenburg Concerto No. 6 for two Violas and Orchestra.
Samuel Singer, Rubin Decker
Concerto for three Pianos and Orchestra
Maxim Schapiro, Ralph Linsley, Randolph Hokanson

FRIDAY, JULY 22

Lecture Carmel Woman's Club 11 A.M.
Music of Friday and Saturday programs and the music of J.S. Bach
Alfred Frankenstein

Organ Recital All Saints Church 3 and 4 P.M.
Dietrich Buxtehude (1637-1707 ... Prelude and Fugue in E major
Johann Gottfried Walther (1684-1748 ... Chorale Preludes
Chorale Preludes:
Soli Deo Gloria
What God does, Prelude and Variation
Why art Thou cast down
Praise the Lord
O World, I must leave thee
Johann Sebastian Bach ... Prelude and Fugue in F minor
Dearest Jesus, at Thy Word
O Sacred Head, now wounded
Excerpts from "The Art of the Fugue"
Contrapunctus No. 1
The First Canon
Contrapunctus No. 9
The Second Canon

JOHANN SEBASTIAN
1685 BACH 1750

Before Thy Throne I Now Stand
(Bach's last composition, dictated from his deathbed)
Ludwig Altman

Heralding Trombones 8 P.M.

Concert Sunset School Auditorium 8:30 P.M.

GASTONE USIGLI, Conductor

Sonata for Flute and Piano, B minor
Floyd Stancliff, Charles Fulkerson
Suite for Cello, unaccompanied
Marian Davies
Sonata for Violin and Piano
Doris Ballard, Peter Hansen
Adagio and Fugue for Violin, unaccompanied
Eugenia Fichtenova
Alto Aria and Trio from Cantata 116
Kay Fessenden, Phyllis Moffet, Russell Horton, Ralph Isbell
Music of J.S. Bach for Solo Piano:
Toccata in D major
Chromatique Fantasy and Fugue
Prelude and Fugue in E major (Book 2 of Well-Tempered Klavier)
Randolph Hokanson

SATURDAY, JULY 23

Lecture on the Mass in B minor Carmel Woman's Club 11 A.M.
Alfred Frankenstein

Heralding Trombones 8 P.M.

Concert Sunset School Auditorium 8:30 P.M.

GASTONE USIGLI, Conductor

Brandenburg Concerto No. 1 F major for Violin, 3 Oboes, 2 Horns and Strings
Concerto for Violin and Orchestra, E flat, Mozart
Nannette Levi
Kreutzstab Cantata for Bass voice and Orchestra
Ralph Isbell
Concerto for four Pianos and Orchestra
Maxim Schapiro, Ralph Linsley, Randolph Hokanson, Charles Fulkerson

SUNDAY, JULY 24

Sunset School Auditorium 3 and 8:30 P.M.

GASTONE USIGLI, Conductor

The Mass in B minor for Soloists, Chorus and Orchestra.
Phyllis Moffet, soprano
Muriel Maxwell, contralto
Katherine Kilgenberg, soprano
Russell Horton, tenor
Ralph Isbell, bass.

JOHANN SEBASTIAN BACH
in 1746
Engraving by L. Sichling
From a painting by
Elias Gottlieb Haussmann

Bach presented the original portrait to the Society of Musical Sciences, as all new members of the society were required to do. In the portrait appears the Canon Triplex which was printed separately for distribution among the Society members. Johann Sebastian Bach, Capellmeister and Music Director in Leipzig, joined the Society in the year 1747, in the month of June.

Bach Chorus

1st SOPRANOS:
Helen Abinante
Bernice Avila
Martha Bennett
Blanche Gibbs
Merle Hershey
Gail Johnson
Beatrice Martin
Mrs. F.G. Nichols
Gertrude Ralph
Norma Wiley
Neeltze Witbaard
Kay Fessenden
Virginia Holsinger
Mrs. Don Hubler
Elizabeth Land
Phyllis McDowell
Katherine Hilgenberg

2nd SOPRANOS:
Ruth Gaskin
Phyllis Gaudio
Evelyn Hagerthy
Betty Fonteneau Lamb
Margarete La Motte
Nancy Lofton
Margaret Parkhurst
Narita Monhollan
Barbara Weiss
Mrs. Frank White
Eleanor Weill

BASSES:
William Bishop
Frederick E. Clark
Dr. S.J. Engholm
Paul A. Fancher
John Farr
Cecil Haskell
Mel Tayler
R.R. West
Dr. W.B. Williams
Don Hubler
Paul Veneklasen

ALTOS:
Ruth Hill Cooke
M. Edson
Laurel Hildebrand
Eleanor Kappes
Nancy Pomatti
Edda Heath Pappel
Marjorie Wermuth
Elizabeth Hunter
M. Frances Wild
Blanche Woods
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A Kaldor-Bates photo

DENE DENNY - HAZEL WATROUS, founders of the BACH FESTIVAL.

Growth Of The Festival

by Bill Martin

The seed of Carmel's annual Bach Festival was planted in 1932 when Dene Denny and Hazel Watrous introduced the Neah-Kah-Nie String Quartet to the village. The quartet was presented in a series of concerts, the Summer Music Festival, under the direction of Michel Penha, cellist, who was persuaded that same year to conduct a new amateur organization called the Monterey Peninsula Orchestra.

Activities for the ensuing three years laid the groundwork for the Bach Festival, which started in 1935, and was but a part of a summer series. Ernst Bacon was the conductor. On the following year, Denny-Watrous decided that the entire series should be merged into one large festival and the program was extended from four days to one whole week. Sascha Jacobinoff was conductor for the second year and Ralph Linsley came into the Bach Festivalat the same time. He has been on the program ever since. Carmelite Noel Sullivan has sung during the festival since its inception.

Organ recitals and the Heralding Trombones were initiated during the third year, and through the years more and more features have been added, bringing increased signifigance to the festival. Among the organists have been Richard Wissmueller, John McDonald Lyon, Dr. Frank Asper, Clarence Mader, Dr. C. Harold Einecke, Irene Robertson and Ludwig Altman, who appears again this year. The Heralding Trombones will be played this year by Chandler Stewart, Jr., Gordon Stewart and Donald Dean, who carries on since the passing of Chandler Stewart, Sr.

In 1938, the Denny-Watrous Management acquired the services of Gastone Usigli as conductor, whose work is regarded as a notable advancement. At the same time the first performance of the B Minor Mass was given. It was broadcast Sunday, July 24, over NBC's coast-to-coast hookup. Alfred Frankenstein, noted music critic for the San Francisco Chronicle, joined the festival as lecturer and did much to further its nation-wide fame.

Mr. Frankenstein wrote in 1938: "The most important fact about the seven days of music making is not that many works of Bach were presented in performances that ranged from the mediochre to the miraculous, but that it was a California festival and a success. Without benfit of star names, with orchestral forces made up almost entirely of students and amateurs, a chorus composed practically entirely of lay townspeople, and conductors and composers who have never has any build-up in Time, Bach was magnificently served."

A decade has passed and the Carmel Bach Festival has been written up in Time Magazine since Mr. Frankenstein's review. In fact, for the past two years the New York Times has reviewed it, as have other major newspapers and national music magazines.

The festival has continued to grow year after year and it is estimated that 70 percent of the music lovers who attend it hail from outside Carmel.

With each passing year the festival not only serves Bach "magnificently," but serves a host of people who love his music.

Tribute To The B Minor Mass

by Henry Dunakin

The final day of Carmel's annual Bach Festival is one of the greatest cultural experiences to be had, for it is the tradition to give two complete performances of the gigantic "B Minor Mass" of Johann Sebastian Bach. Few attempts are made by any other group to produce this awe-inspiring tribute to our Savior, and yet a smaller number carry the Mass through to any degree of polish and satisfaction! Additionally, it is the absence of performances in general that cause many of us to be completly carried away by the titanic dimensions of this score — left to stagger out of the concert hall in silence and mystery. I feel certain that lackof understanding was not the composer's intention. Therefore let us look at a few facts surrounding the music and its purpose.

The structure of the B Minor was begun about 1731. The "Kyrie" and the "Gloria" were to have been used as a part of the services of the Lutheran Church. However, Bach became so engrossed with the Catholic text that he was drawn further and deeper along the dictates of that pattern. The result of this venture has many interesting ramifications. Primarily, it is this fact that caused the score to assume concert dimensions, rather than remain limited to the small orchestration necessitated by the size of an average Lutheran

Continued on page 17

Praise For The Praiser

by EDWARD DORO

Bach's popularity in our era at first glance seems illogical. In a time such as ours, when music, art, and literature (along with life in general) have lost the balance set by dignity and modesty; when, instead, opportunism hangs as the counterweight, it is difficult to understand, I repeat, why the Master of Leipzig should be so well loved and often performed.

You and I are not a Mozart, who when on a visit to the Thomas-Schule in 1789 was serenaded by the choir with *Singet dem Herren ein neues Lied*, and who leapt from his chair with joy at the direct beauty and passion of the work, heard by him for the first time. Nor are we members. with Beethoven, of van Swieten's cultured coterie, or scholars like Wesley and Horn, or a Mendelssohn who searched as far into Bach as any mortal, or a Schumann who could write of his "boldly labyrinthine style." They were men of gifts who could answer Bach in his own idiom, but we are nonentities - the yield of a barren ground over which the sun is implacable and the hot, blinding dust sweeps back and forth, and there is a great tiredness.

Why, then, should the like of us hold the Master's music so dear? The explanation lies not in musical inventiveness, strength, or surprise alone. Berlioz, for one, possessed those, and Mahler, yet neither is widely played in America and but little appreciated. The explanation lies much deeper and has to do with something other composers show to a lesser extent but Bach shows in practically every measure, trickling through even his most casual passages. The key words are truth and purity.

"Purity, truth, in a society like this!" somebody retorts.

But let the scoffer stop and consider how, listening to *Du wahrer Gott, Halt in Gedachtniss*, or that triumph, the *Magnificat*, we are carried beyond mediocrity far away to a state of being so often wished-for, so seldom realized. The evil fog is dispelled. Reality is given an esthetic meaning. We are sib to the gods. We are song itself. Yes, in our modern inadequacy we need, and need badly, the kind of surety and sustenance found in Bach. That, in short accounts for his present-day popularity.

I suggest that this summer a vacant place be left in the Carmel Auditorium in honor of the good Kapellmeister. Think of him in our midst, nodding his head with the conductor's beat, then his warm smile as he turns about at the concerto's close to survey the house, pleased not at the applause but that a group of us has shared anew his confidence, his praise for God and Man. Then it can be said that during one brief hour, with truth a musical vision, we are not, could not be, confused or fickle or selfish or blind.

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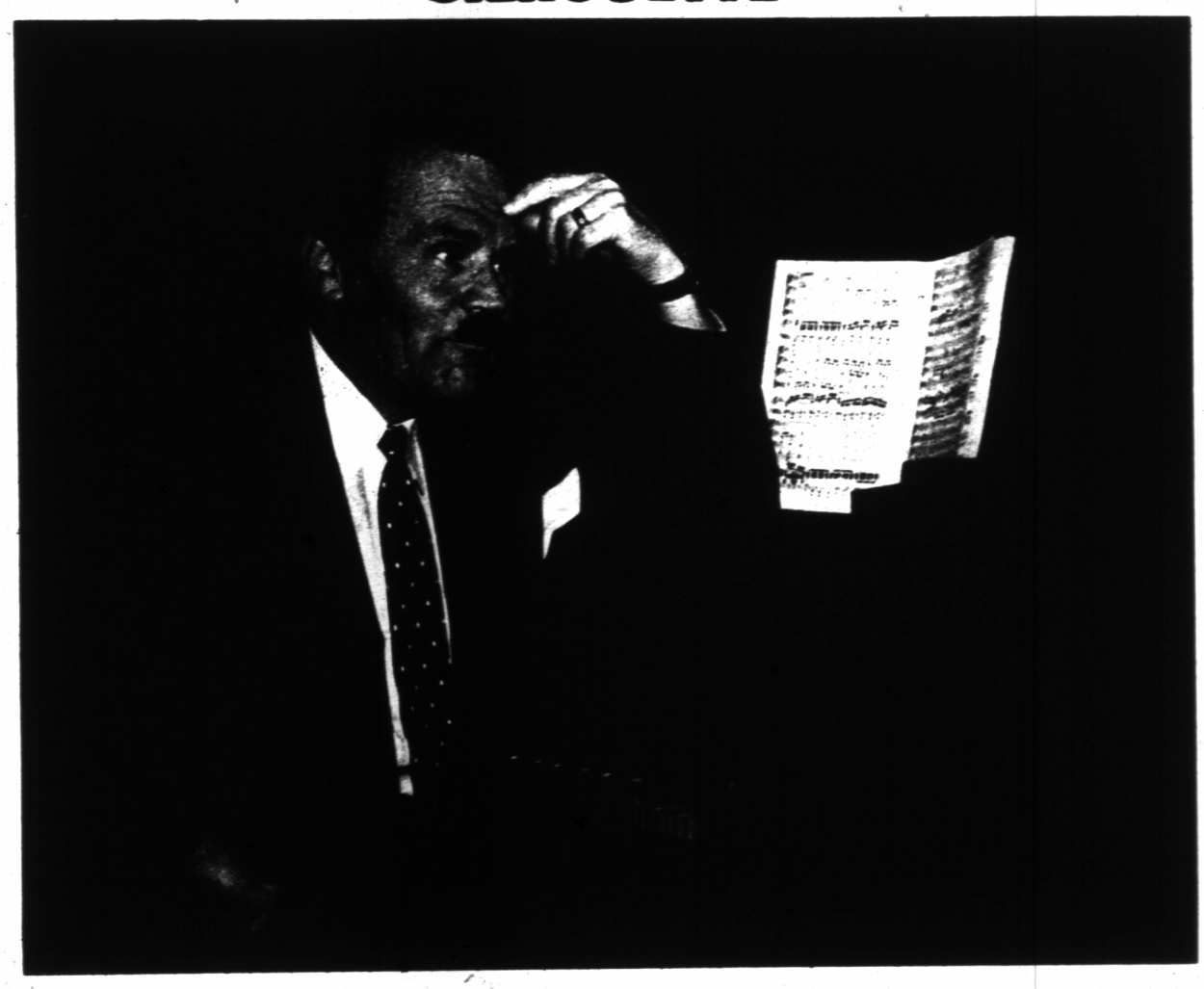

Photo by STEVE CROUCH

Gastone Usigli..the Festival Guiding Star

His voice has the softness of velvet, even when he shouts, and he does shout at rehearsals.. 'tho it is said that no-one's eyes are really black, Usigli's are, and expressive beyond all words of mine, in them shines his deep spirituality, sympathy, his love of youth, his intense love of music. They glisten when he is absorbed in his music, they twinkle with an infectious gaiety when he "relaxes" ... Gastone Usigli, native of Venice, Bachelor of Philosophy and Letters (University of Turin) graduate of the Bologna and Berlin Conservatories of Music ... returns to Carmel for the 9th time to conduct the Bach Festival.

It was a rehearsal night. I had been warned that Mr. Usigli had no love for visitors. I had long stood in awe of this genius whom I had never met. I waited outside the stage door at Sunset until the choristers were going full blast, then I went, tip-toe, tip-toe like a mouse ... Tap, tap, tap, went the baton and the chorus, cut from my view by an improvised curtain, went utterly mute. I "froze" in my tracks as the voice of the Maestro called out "But someone is there.. who wants to come in?" Well, there was nothing to do, coward that I was, other than to sneak behind a pyramid of props ... Tap, tap, tap went the baton, and the rehearsal went on ... How he heard me, or sensed my presence, heaven only knows, but there is lots about the "little Maestro"- that is unknowable.

The rehearsal ended, we went to Walt's, Dene Denny, Hazel Watrous, Mr. Usigli and I, and over hot chocolate and waffles I heard the story of a great conductor, a beloved personality.

"When did music begin for me? But it was always," he said, "my father was a lawyer in Venice, my mother, how lovely she was, was an accomplished musician and she sang beautifully. Our home was always the center of music. I believe I was five years old when I stretched for the octave keys. At seven, when my brothers and sisters formed the family 'orchestra,' I directed. Yes, I feel sure I wasn't more than seven."

"My father insisted that I win my degrees in philosophy and letters, but my musical education paralled these studies. In Berlin I worked with the great Ferruccio Busoni; and while still a philosophy student I was, at 17, assistant conductor of the opera."

At 23 years of age, Mr. Usigli conducted the Meistersingers without a score and for this remarkable feat of memory was presented with a gold medal. "That was in Venice," he smiled, it was a nostalgic smile for those far off days and for that far off lovely city...

I asked him, in my ignorance, just how one came to be a conductor of an opera or a symphony.. was the ability to conduct a gift of maturity? "No, no, no" he exclaimed, "conductors are born.. it is a great inward urge to impart music to others, and it is only through physical motion, through directing, that conductors can satisfy this urge. To me the fascination of studying scores, of concertizing singer and instruments, is boundless, it is my life. Operas, Oratorios, Symphonies, I love them all."

Mr. Usigli, one of the youngest conductors of La Scala, with a great European reputation behind him came to the United States on a visit 22 years ago. "I had a sister in Vancouver" he told me, "and came to visit her. Then I went to San Francisco. When my visitor's permit expired I returned to Italy and came back, for good - It was on that return trip, through the Panama Canal that I wrote my Symphony of the Sea. There is no place like California. The opportunities for young musicians and composers are boundless."

"Upon my arrival I studied English with great concentration, I was fascinated with the Anglo-Saxon and Latin derivities...I amde three returns to Europe, but always I have been eager to come back here. It is my great happiness to present works by American composers and to introduce young American soloists. Really California and Italy have an affinity climatically - but it is here, in this sunny land, talent erupts with unprecendented force!"

Mr. Usigli has had 8 of his symphonic works performed in San Francisco, 4 with the San Francisco Symphony. In November he will conduct his own symphony "Passacaglia and Fugue for Orchestra" with the San Francisco Symphony.

With him next week will be his beloved "Betsy" charming Mrs. Usigli, nee Elizabeth Etienne. Of English and French parentage, Mrs. Usigli is a biological chemist... And also, there will be Brenda whom Usigli calls his "golden love." "She screams at a wrong note, she actually growls at a poor musician, she is a darling, so clever...and Noel Sullivan gave her to us when she was but as large as the palm of my hand..." We want to see that golden cocker.

It was very late, the hot chocolate had long since grown cold but my heart was warm when I said goodnight to Dene Denny and Hazel Watrous - and to our great conductor of the Bach Festival, world renowned conductor, musician, composer, beloved Carmel visitor, Gastone Usigli.

by CAROLYN ELSTOB

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In Appreciation

To Miss Beatrice Colton, lecturer of the first Bach Festival, we are indebted for the article "Re-Creating an Art" appearing in the Festival section of this week's SPECTATOR.

Miss Colton's interest in the Carmel Festival, despite her busy life, has never wavered through its years of development. She is at present music instructor at Modesto Junior College. This summer, she will conduct two courses. At the University of California, Berkeley, an introductory course in elementary piano and keyboard harmony. In San Francisco she will conduct a similar course especially adapted for teachers at the San Francisco Conservatory of Music.

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GASTONE USIGLI

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2 Morning Lectures .....July 22, 23
"The Music of the Festival Week"
CARMEL WOMAN'S CLUB at 11 A.M.
ALFRED FRANKENSTEIN, *Lecturer*
2 Performances of Bach's Mass in B Minor
SUNSET SCHOOL AUDITORIUM, July 24, at 3 and 8:30 P.M.
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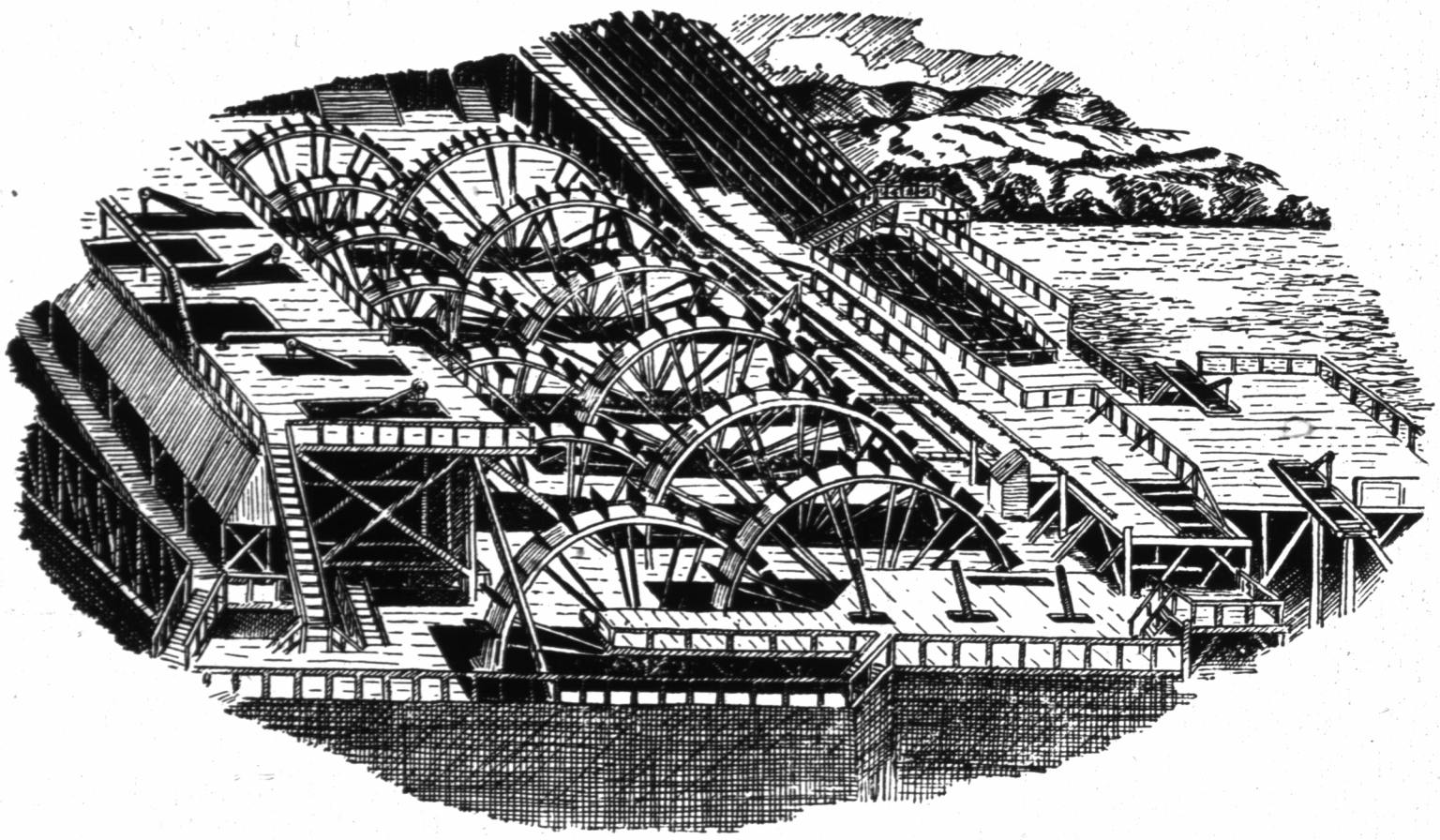
Kay Fessenden

Kay Fessenden, contralto, who will sing in the Trio from Cantata on Friday evening has a history of long experience in the oratorios of Bach. A soloist for John Smallman, she sang the Mass in B Minor under his direction and was a featured soloist in the Los Angeles Bach Festival as well as the Modern Music Festival. Last spring Miss Fessenden sang the contralto quartet part of the Beethoven Ninth Symphony, with Alfred Wallenstein at the Shrine Auditorium.

Katherine Hilgenberg

A new comer to the Festival, Katherine Hilgenberg, despite her youth, has crowded scrap books of laudatory criticism for her concert and oratorio appearances. Those who have heard her are looking forward with happy anticipation to Sunday when she will sing the beautiful "Laudamus Te" in the B Minor Mass.



A ROYAL WATER WORKS

This is a picture of the Marly Pumping Station on the Seine River in France built by King Louis XIV to supply water to the grounds, fountains, and buildings of his magnificent Palace of Versailles. Its construction was begun in 1664.

As shown in the drawing (which was made from a copy of an old French drawing) huge wooden water wheels, six feet wide with a diameter of thirty feet, were used for power. The mechanism operated two hundred pumps, made of cast iron barrels with brass rods, and these pumps delivered 3,200 cubic meters of water daily. Fifteen miles of cast iron pipe carried the water to the fountains, grounds, and buildings of the great palace and much of this pipe is still in use today after nearly three hundred years of service.

The construction of Versailles went on through the reigns of three successive kings, and Louis XIV was on the throne for seventy-two years. Its cost is estimated at approximately $100,000,000, a high figure when you consider that it was built during a period when wages were exceedingly low. For example, at that time carpenters received 1.2 francs a day; stone masons, 1 franc. A gold franc was worth a little less than 20 cents.

As with all things in this modern world, water systems have developed and improved greatly since the Marly Pumping Station was built back in the 1600's.

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Phyllis Moffet

Russell Horton

■ VOICES ■

Ralph Isbell

Muriel Maxwell

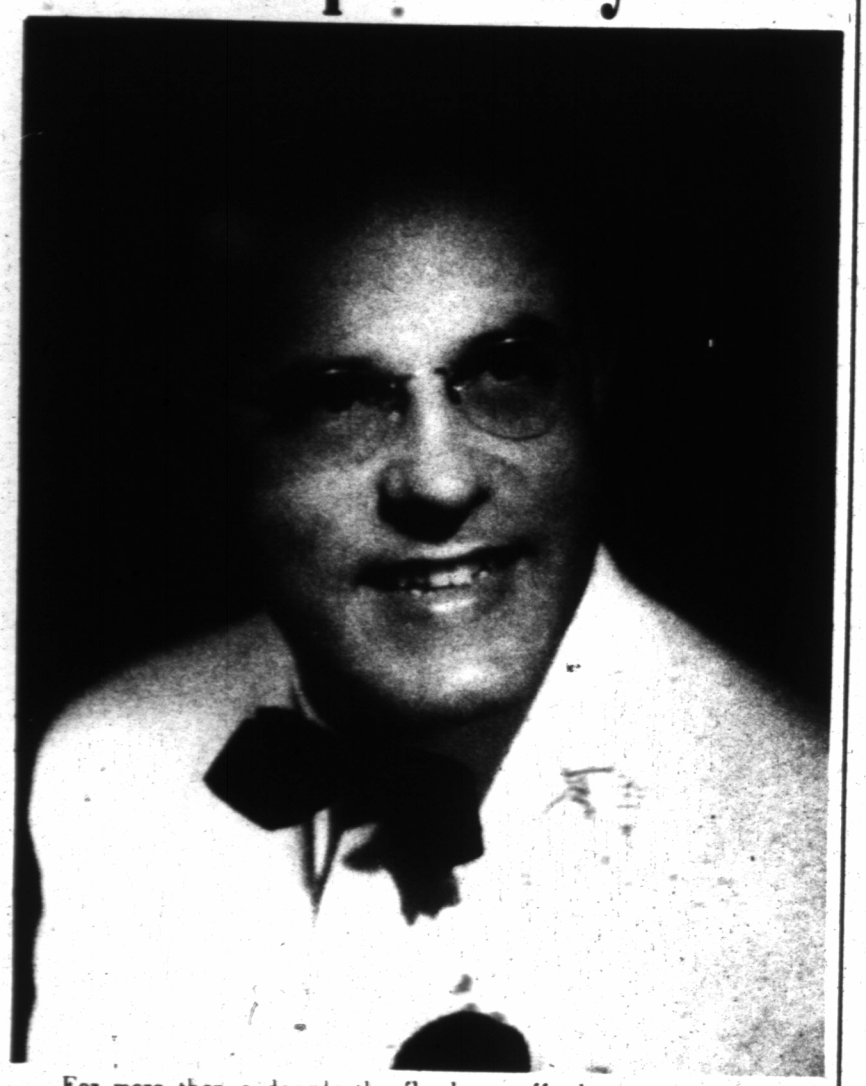
And yet again Carmel in summer salutes you, Russell Horton! For the 8th year, Festival regulars will send their warmest (if, alas, inaudible) greetings to you across the footlights.
It is one of the unique joys of the Festival for those who attend year upon year, to see faces that have become dearly familiar. You have indeed become a precious part of the Bach Festival program...we greet you.
Ralph Horton, the Festival's tenor soloist, has appeared in concert from coast to coast. He is particularly renowned in Oratorio west of the Mississippi. Tenor soloist for the past four years for the University of Arizona annual "Messiah" performance, Mr. Horton is soloist for the Fifth Church of Christ Scientist in Los Angeles. He was for four years tenor soloist for the Bach Festival, Los Angeles, and has been tenor soloist for the University of Southern California Bach presentations for the past several years.

Young in the Carmel Bach Festival, this is his second season here, Ralph Isbell brings with him a mature and impressive experience in the great music of Bach. Those who were fortunate enough to hear his last year's performance of the "Quoniam" well remember the magnificence of his low register in this difficult aria in the B Minor Mass. His repetition of the bass role in the Mass on Sunday is indeed something to look forward to.
Winner of the first place, Men's division, of the 1946 Atwater Kent Auditions; Soloist of Haydn's "Creation" at Redlands Bowl; soloist for two seasons at the Ojai Music Festival, Mr. Isbell has appeared on radio and in concert all over Southern California as well as with the Santa Monica Symphony Orchestra and, as Dr. Bartolo in "The Marriage of Figaro" in the Guild Opera Company under the direction of Dr. Richard Lert.

Phyllis Moffet, dramatic soprano, whose tones of pearly luster have won her acclaim as a vocalist of the top flight will sing the soprano lead on Friday evening in the Alto Aria and Trio from Cantata 116; and on Sunday she will be heard in the Mass in B Minor.
Each season, with Miss Moffet's return to the Festival stage we learn of new successes that have come to her. On Sunday, May 8, she sang in the California Artist Series in Pasadena. The Star-News of that city wrote the following day "...beautiful ability to create a mood... soaring interpretation...a voice with the smoothness of velvet."
Winner of the Hollywood Bowl Auditions in 1945, she enjoyed a brilliant success singing under Stokowski's baton in the Hollywood Bowl. At present Miss Moffet is a staff artist at CBS, Hollywood. Having toured the coastal cities in concert and recital, for several seasons she was a featured radio soloist on radio KFI on the programs "Stars of Tomorrow," "Summer Serenade" and "Prologue to Fame."

For the fourth year Muriel Rogers Maxwell adds the rich beauty of her voice to the Carmel Bach Festival. This year she will be a featured soloist and it is with delight that we welcome her.
A graduate of Pomona College she was awarded the Thorne-Ryder prize, and was soloist in "The Messiah" in Pasadena; the Civic Symphony and Chorus, 1948; the Los Angeles Philharmonic Orchestra, Alfred Wallenstein directing, 1949. Listeners on KNX are familiar with her rich contralto singing of "Melodies America Loves," and this year Miss Maxwell was winner of the Hollywood Bowl Auditions.

Ralph Linsley



For more than a decade the flawless, effortless musicianship of Ralph Linsley has contributed to the brilliancy of the Carmel Bach Festival, and this season, his eleventh with us, will find him almost con-on the stage. A superb accompanist as well as a soloist of glittering reputation, Mr. Linsley has during the past year travelled more than 25,000 miles, appearing on tour with Nan Merriman, mezzo soprano. During the Festival Mr. Linsley will appear in four different programs, and on the opening night will play the Concerto in F minor for Piano and Orchestra.

Maxim Shapiro

Maxim Schapiro (above center), cited by the San Francisco Chronicle as giving "the most magnificent, virituoso performance in the recent history of the orchestra" returns to Carmel for the third consecutive year, and the program promises a feast of brilliance by this world renowned Russian composer-pianist. Born in Sartov on the Volga River, Laureate of the Moscow Conservatory, he was the student of two famous teachers, the Polish pianist, Josef Slivinsky and the Russian composer-pianist Nicholas Medtner. San Francisco is the home of his choice, and he has five times been the guest pianist with the San Francisco Symphony, under the baton of Pierre Monteux.

Ludwig Altman

To many who attend the Festival year after year the organ recitals, with Ludwig Altman (above right), at the organ, are the red letter events of the week. This year Mr. Ludwig will afford his listeners a rare treat when on Wednesday afternoon he will play great masterpieces of the four Bachs -- Phillipp Emanuel, Wilhelm Friedmann, Johann Christian and Johann Sebastian, climaxing the program with the great Concerto in D minor.

Mr. Altman, at present organist of the San Francisco Symphony; of Temple Emanu-el; of the Municipal Chorus under Dr. Leschke, and Instructor, University of California Extension, was featured this year by the Convention of American Guild of Organists in the first complete performance of Bach's last work "The Art of the Fugue."

Randolph Hokanson

Randolph Hokanson has that rare combination of virtuosity and genuine creative talent that has thrust him into the foreground of American musical life.

At eighteen, on a scholarship, he studied with the late Harold Samuel, eminent Bach pianist, in London.

He made his New York concert debut in 1947; has made five trans-continental tours, and specializes in playing the original keyboard works of J. S. Bach

+ + +

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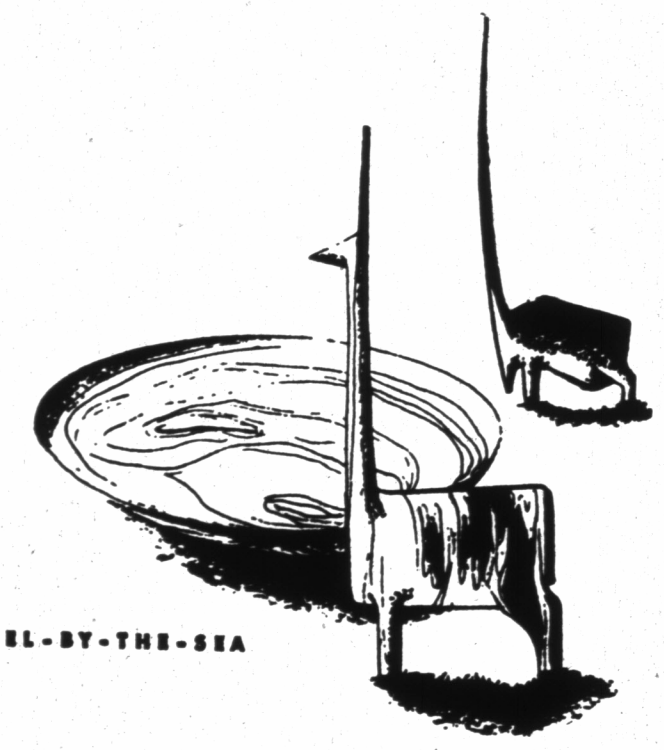
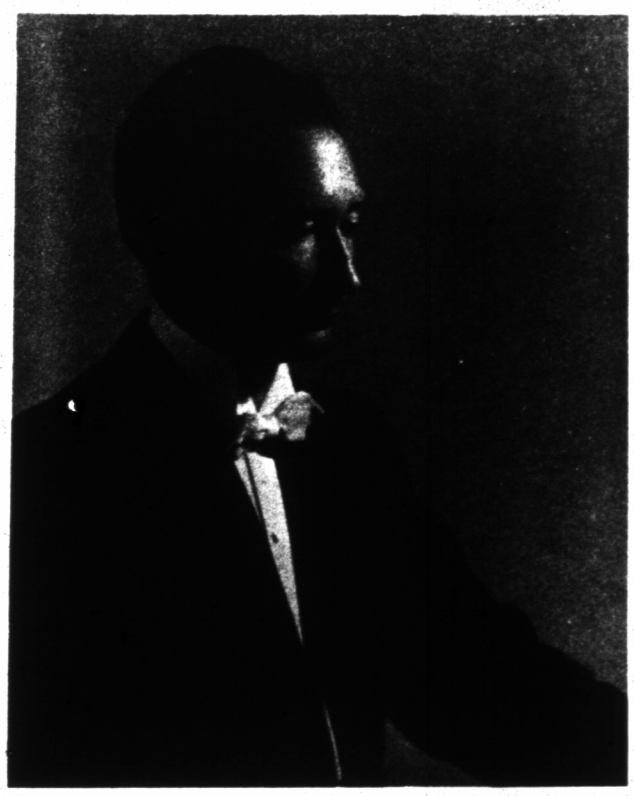


Peter Hansen...Doris Ballard



Two distinguished artists that form an exceptionally interesting musical team. Peter Hansen is a musician of the first rank having studied and taught in the leading Universities of America and at the University of Munich.
Miss Ballard, hailed by music critics one of San Francisco's most gifted violinists, spent three years at the Julliard School of Music and has been heard on broadcasts throughout the country. She has for several years been a featured soloist at the Carmel Bach Festival.

The Orchestra

Members of the Bach Festival Orchestra are:

Violins -
Nannette Levi, Principal; Eugenie Fichtenova, Barbara Lull, Murray Klein, Jules Salkin, Janice Carlender, Marilyn Ingle, Jonas Newman, Gloria Panicucci, Ralph Pfister, Jean Rupp, Maurice Sklar, Rose Watkins, Barbara Woodard.

Violas -
Samuel Singer, Principal; Rubin Decker, Carroll Ailman, Walter Dahlin, Elizabeth Bell.

Violoncellos -
William Harry, Principal; Marian Davies, Jean Fulkerson, Jean McGuire.

Contrabasses -
Ronald Gerst, Principal; Suzanne Ailman.

Flutes -
Julia Haug, Floyd Stancliff.

Oboes -
Laila Storch, Principal; Donald Leake, Beth Child.

Clarinets -
Franklin Sabin, Principal; Richard Lessing.

Horns -
Willard Cully, Principal; Alan Robinson.

Trumpets -
Gabriel Bartold, Principal; Richard C. Smith, Eugene Lancelles.

Bassoons -
William Watilo, Principal; George Croy.

Tympani -
Peggy Cunningham.

Continuo -
Charles Fulkerson.

Heralding Trombones -
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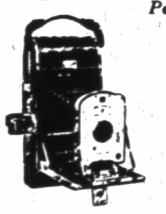

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Nannette Levi
Concert Mistress-Soloist

Nannette Levi, Concert Mistress of the Festival for the third consecutive year! Her youth, beauty and superb talent have placed her high in the hearts of all who have heard and seen her. Born in San Francisco, at the age of 16 she appeared as soloist with the San Francisco Symphony. In New York, she studied with Louis Persinger and a year later won a scholarship at the Julliard Graduate School. Her concert debut occurred in September, 1947 in San Francisco. The Town Hall appearance in February, 1949 marked Miss Levi's New York debut.

Marian Davies

Marian Davies, who is cello soloist for the Festival will play Bach's Suite for Cello, unaccompanied on Friday night's program. Her beauty, charm, and easy mastery of her instrument are familiar to us all who have attended former Festivals. After six years of study with Stanislas Bem at the San Francisco conservatory, Miss Davies was lucky enough to have a chance to play for Emanuel Feurmann. That was in 1940. He took her as a pupil for two years, the second year at Curtis Institute in Philadelphia. Upon Feurmann's death, Piatigorsky took his place at Curtis and Miss Davies continued her studies with him for three more years, and graduated.

Following an audition for Efrem Kurtz she was engaged as first cellist in Kansas City. When Kurtz moved to Houston, Texas, Miss Davies went also, and she will return there next season.

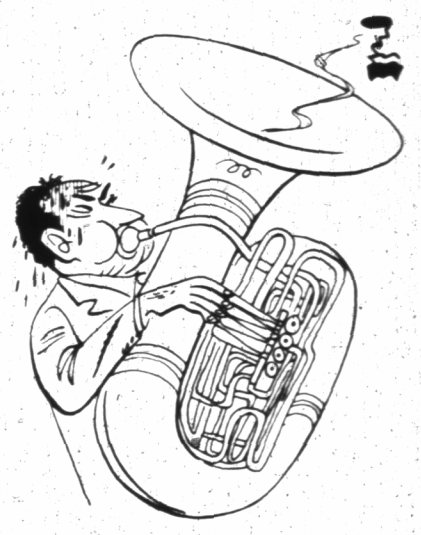
Miss Davies feels that the high note of last year's accomplishment was when she played Tschaikowsky's "Rococo Variations" and Strauss' "Don Quixote."

It is a joy to claim her ours for the Festival!

Eugenie Fichtenova

One of the finest violinists to come out of Czechoslovakia in recent years. Born in Tiflis, Russia, she began her musical studies with Professor Wilshau at the Imperial Conservatory, subsequently going to Prague. During the war period, she continued her musical studies there and at an early age graduated from the Academy of Music at Prague. Miss Fichtenova, because of her exceptional talent, was admitted to Professor Aevcik's exclusive Master Class on a scholarship basis. At the conclusion of her work with the great violin pedagogue, she presented her with an 130 year old Dalaglio violin after her playing of the Paganini Concerto with a testimonial that her playing was "a gift of God."

The young violinist has toured Europe and the United States extensively in concert and has won wide acclaim from both public and press.



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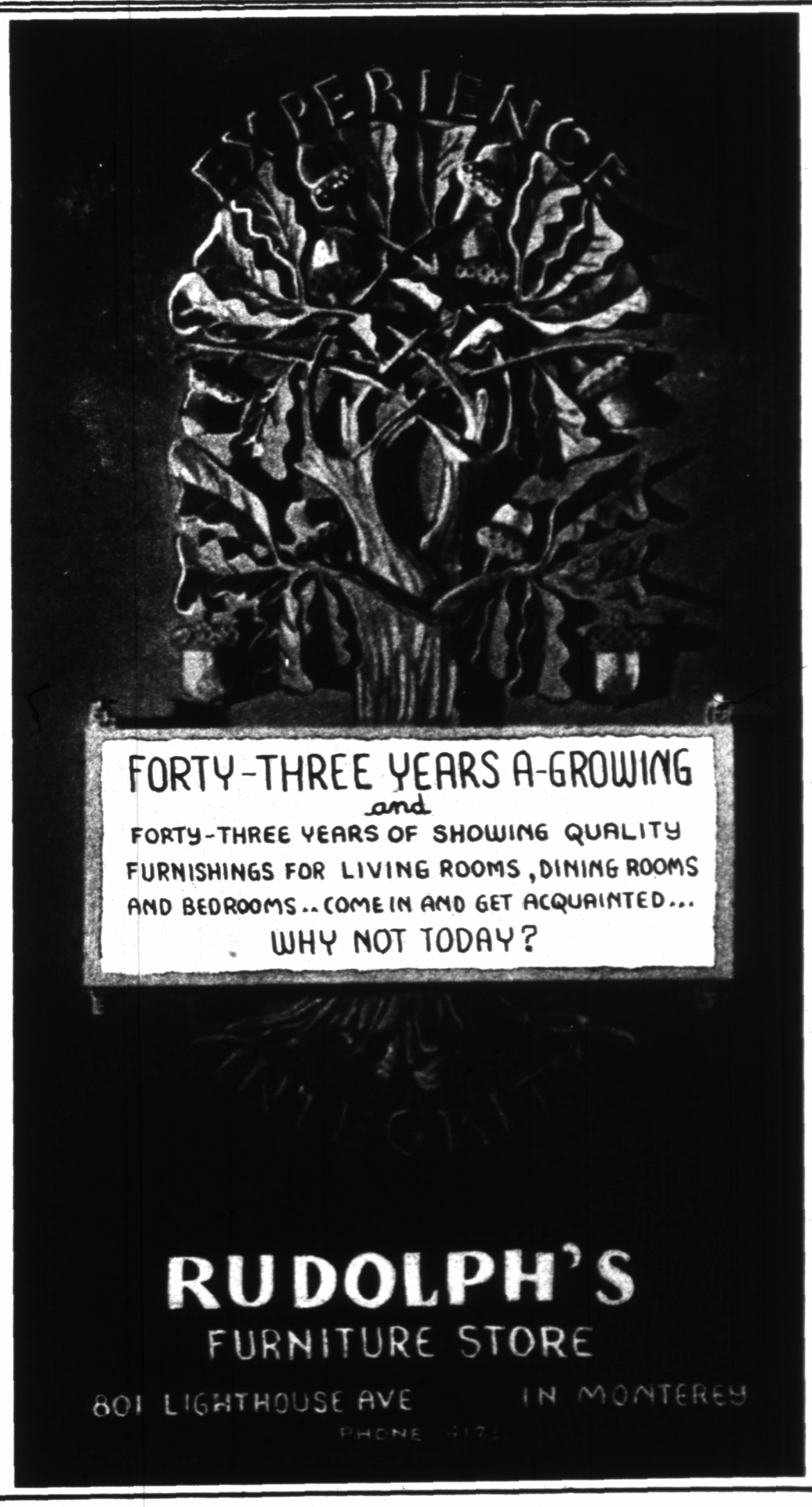


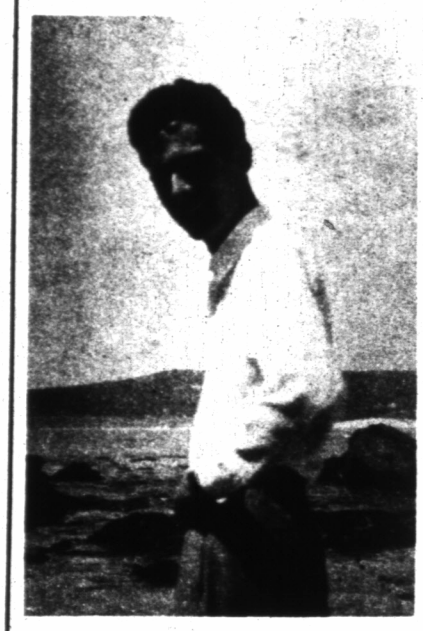
A Bach Premiere

Moriz Violin

A rare experience in store for those attending Thursday night's program will be Moriz Violin's performance of Phillipp Emanuel Bach's unpublished Concerto in A Minor for Piano and Orchestra. It will be the first performance in America by an artist who, born in Vienna in 1879, graduated from the Konservatorium der Gosellschaff der Musikfreunde in Wein in 1894... attracted the personal interest of Johannes Brahms and of the great Dr. Heinrich Schenker.

Arnold Schoenbert, Professor of Music at UCLA writes: "I am not the only one who considers Mr. Violin as one of the outstanding German musicians. From a long list of names of those who hold Mr. Violin in highest esteem may I select: Ferruccio Busoni, Artur Niklisch, Bruno Walter, Wilhelm Furtwaengler."

Charles Fulkerson



Charles Fulkerson, pianist, will this year replace Ralph Linsley in playing the Continuo in the orchestra which Mr. Linsley has done since the second Festival. Mr. Fulkerson, who holds a warm place in the hearts of Carmelites, is a graduate of San Jose State College, assistant professor in the music department of Humboldt State College and conductor of the Humboldt Little Symphony. He and his charm-talented wife, Jean Crouch Fulkerson, cellist and the Festival "baby", are the possessors of an outstanding collection of original music manuscripts and rare records.

WITH NO FEAR

by JEAN ENEZ

Unfortunately too many people have come to associate Bach with the odious and unvoluntary hours of piano practice that required the greatest precision and concentration. Considering it a tremendous task to master Bach's difficult piano exercises the great beauty of his music has excaped them.

It is a mistake to regard Bach's music as unemotional; even if he never gushed, he was not the cool formalist that he used to be thought. Admittedly, the religious life in which he lived and worked was not in itself likely to produce music highly charged with emotion or passion. Yet these qualities dwell in much he wrote. His was not like the music of Beethoven; passion unleashed but rather passion controlled — moulded into a pattern and finally emerging with calmness dominating. It should also be remembered that Bach was completely accepted by his community and even highly respected. We might quite safely say that he was a staunch citizen. He laboured under no neurotic pressure; he harboured under no revolutionary ideals; he was not haunted by tempestuous complexities. Apparently he was never assailed by numerous doubts and seemed to have had great belief in his creative powers.

In an age of strife he sought a quite mind. And what an age it was with it's monstrous tales of wars that shook Bach's native land. The wastage of the Thirty Years War; the French encroachments; the number of petty states with it's greedy princlings and mercenary bishops.

Continued on page 17

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Reception at Art Galleries

The first major social event of the Bach Festival will be the gala reception tendered the artists by directors of the Carmel Art Association on Monday evening. The party which through the years has grown into a tradition will immediately follow the opening concert. Heading the committee of arrangemenst are Mrs. James Tyson and Mrs. Leslie Emory. They will be assisted by Mrs. Katherine O'Neill, Mrs. E.F. O'Shea, Mrs. Philip Schneeberger, Mrs. Richard Lofton and Dr. Margaret Levick.

Representing the musical groups will be Mrs. Edmund Dexter, Mrs. D.L. James, Mrs. Fritz Wurzmann, Miss Helene Lehman, Mr. Arthur Lehman, and Mr. John Farr.

Directors of the Association who will be in the receiving line with their wives (or husbands) include: Armin Hansen, Frank Myers, Richard Lofton, Arne Halle, Mrs. Raymond Grable, Dr. Margaret Levick, Abel G. Warshawsky, Lee Randolph, Hoyland Bettinger, Mrs. Jean McComas, Miss Sophie Harpe, Howard E. Smith, George Seideneck, Mrs. Rama Stearns and Comdr. Howell Armor.

Floyd Stancliff

Floyd Stancliff, who will play on Friday's program, Sonata for Flute and Piano, with Charles Fulkerson, has soloed with the Whittier Symphony, Kern Philharmonic, and the Los Angeles Women's Symphony in their Bach Festival.

Gabriel Bartoldi

Gabriel Bartoldi, trumpeter, is returning to the Festival for the third consecutive season. During the past season he was trumpet soloist with the Kansas City Orchestra.

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Barbara Lull

Born in Berkeley, Barbara Lull began her study of the violin with her mother with whom she worked for three years. Maud Powell, who heard her play at the age of 10 predicted a brilliant future for her, as did Ysaye, who heard her a year later.

After studying with Antonio de Grassi in California, Miss Lull went at the age of 15 to New York City. She studied there with Leopold Auer, and with Alexander Bloch, for three years.

At 18 she made her debut in London. Her success brought her an immediate engagement to appear in Albert Hall. Later she played with great success in Holland and Germany, returning in 1925 to make her debut in New York.

Since then Miss Lull's New York recitals have been an annual event. She has appeared as soloist with the Cleveland and St. Louis orchestras, the Kansas City Little Symphony, the People's Symphony Orchestra of Boston and the Portland Symphony.

Samuel Singer

Samuel Singer will again be viola principal and share solo honors with Rubin Decker in the Brandenburg 6th.

Rubin Decker

Rubin Decker, viola soloist, of the University of Kentucky spent three seasons with the Indianapolis Symphony and toured with Stokowski's All American Youth Orchestra, 1941, '42. In 1945 he was under contract with Universal Pictures as recording musician. In 1947 he went to the M.G.M. Studios as recording artist and in 1948 he went to the Tale School of Music to study under Paul Hindemith. He was a featured soloist in concert at the Metropolitan Museum in New York City.

Laila Storch

Laila Storch, oboe soloist, comes to the Carmel Bach Festival for the first time, having played for three seasons in the Bethlehem Bach Festival. A Californian, Miss Storch studied with Julius Shanis of the San Francisco Symphony and, on a scholarship, at the Curtis Institute of Music. Following three seasons on tour with the North Carolina Symphony, came two seasons with the Kansas City Philharmonic. During the summer of 1948, Miss Storch studied in Paris and made a special search for the cane used for making oboe reeds. Her instrument was specially made for her by the famous Lopee Company in Paris.

William Harry

William Harry is at present the principal cellist of the New Orleans Symphony Orchestra. On a four year scholarship he studied at the Manners School of Music in New York City with Lieff Rosanoff.

Julia Haug

Julia Haug, who will alternate with Floyd Stancliff as 1st flutist is the daughter of Julius Haug, violinist and personnel manager, and Alma Haug, librarian, both of the San Francisco Symphony.

Miss Haug, after receiving her B.A. degree from the University of California in 1945, played on the Standard Oil Broadcasts, with the Ballet Russe and the S.F. Opera. She went East to study with William Kincaid of the Philadelphia Orchestra. In 1948 she appeared in recital as assisting artist with Nina Dunkel, harpist.

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MONTEREY CENTENNIAL CELEBRATION

(AUGUST 29 - SEPTEMBER 5)

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"Miss 49'er Contest"

STARTS WED. JULY 27 - ENDS WED. AUG. 24

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Mail to Centennial Contest Office.
San Carlos Hotel - Monterey California.
Phone 9179

Search For Queen Of Monterey Centennial

Offices were established this week in the San Carlos Hotel in Monterey from which the "Miss 49'er" contest for the Monterey Constitutional Convention Centennial Celebration will be directed. The contest is open to all young ladies over 18 and under 26 years of age and offers unusual inducements in the way of cash awards, trips, wardrobes, radio appearances and other gifts.

The winner of the contest will reign as Queen of the centennial and the nearest four runner-ups will act as Princesses or attendants to the Queen. Miss 49'er will appear on the famous "Queen for a Day" program in Hollywood following the end of the contest and prior to the opening of the centennial celebration and will be the guest of the Mutual Broadcasting System in Hollywood.

The contest will be conducted through a sale of votes with the resulting funds going to help finance the Centennial Celebration, which will be held Aug. 29 through Sept. 5. The young ladies who enter the contest will get things under way at a dinner in Monterey on Wednesday night, July 27, and the contest will conclude on Wednesday night, Aug. 24.

Mrs. Isabel Tostevin heads the committee in charge and other members of the committee are Mrs. A.H. Griffin, Mrs. Mark Raggett, Mrs. Winifred Gainor, Walter Warfield, and Stafford Hughes. It is the desire of the committee to enlist entries from the Monterey Peninsula area and from cities within a radius of 100 miles of Monterey.

Art Craner, of San Francisco, will act as director of the Miss 49'er contest. Mr. Craner was director of the San Francisco Portola Festival Queen contest last fall and for the past 12 years has attracted national attention to the famous Los Banos May Day Festival.

Drop Phone Toll July 21 & 26

At long last, extended area telephone service minus the nickel toll charge between Monterey, Carmel and Pacific Grove will go into effect, according to members of the Public Utilities Commission. The change will be made at the next billing dates - July 21 in Carmel and July 26 in Monterey and Pacific Grove.

Elimination of the toll charges brings about a monthly increase of 50 cents for a business phone and 25 cents for a residential phone. Dial phones will probably be installed all over the Peninsula by next year, telephone company officials said, and outstanding requests for telephone service should be taken care of by the time dial service goes into effect.

As noted previously in this publication, extended area service for Monterey Peninsula was approved a few months ago, but there was some confusion as to what the new rates should be.

Rates from the Monterey, Carmel and Los Laureles exchanges will be:

$7.50 a month for individual business phones; two party line phones will be $6.25 a month. Residence phones will be $4.00 a month for single party, $3.25 a month for two party, and $2.75 a month for four party phones. Suburban line stations will be $3.25 a month.

RETURN FROM FISHING TRIP.

Mr. and Mrs. Edward Cochrane of the Mesa Tract have just returned to Carmel after a one-month fishing trip throughout Idaho, Southwest Canada, and Washington.

Following some fishing in Idaho waters, the Cochranes traveled to the Arrow Lakes in Canada where they took a trip on the "Minto," an old stern-wheeler. This trip was followed by some fishing in the Frazier River country in Canada.

After a visit in beautiful Vancouver, B.C., the Cochranes had some very successful fishing in the Olympic Mountains of Washington where Mrs. Cochrane made the best catch of the journey, a five and one half pound rainbow trout.

DEL MONTE LODGE TO ENTERTAIN PRESS.

The new additions to the Del Monte Lodge were completed today and several guests and the press will be taken on a tour of the new wings at 4 p.m. this afternoon. Although the new wings are complete, the stores in the "arcade" across the street from the lodge will not be finished for several months.

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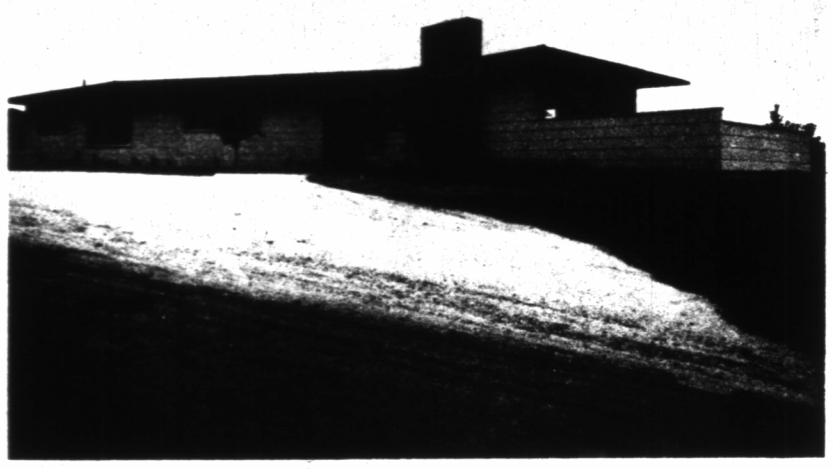

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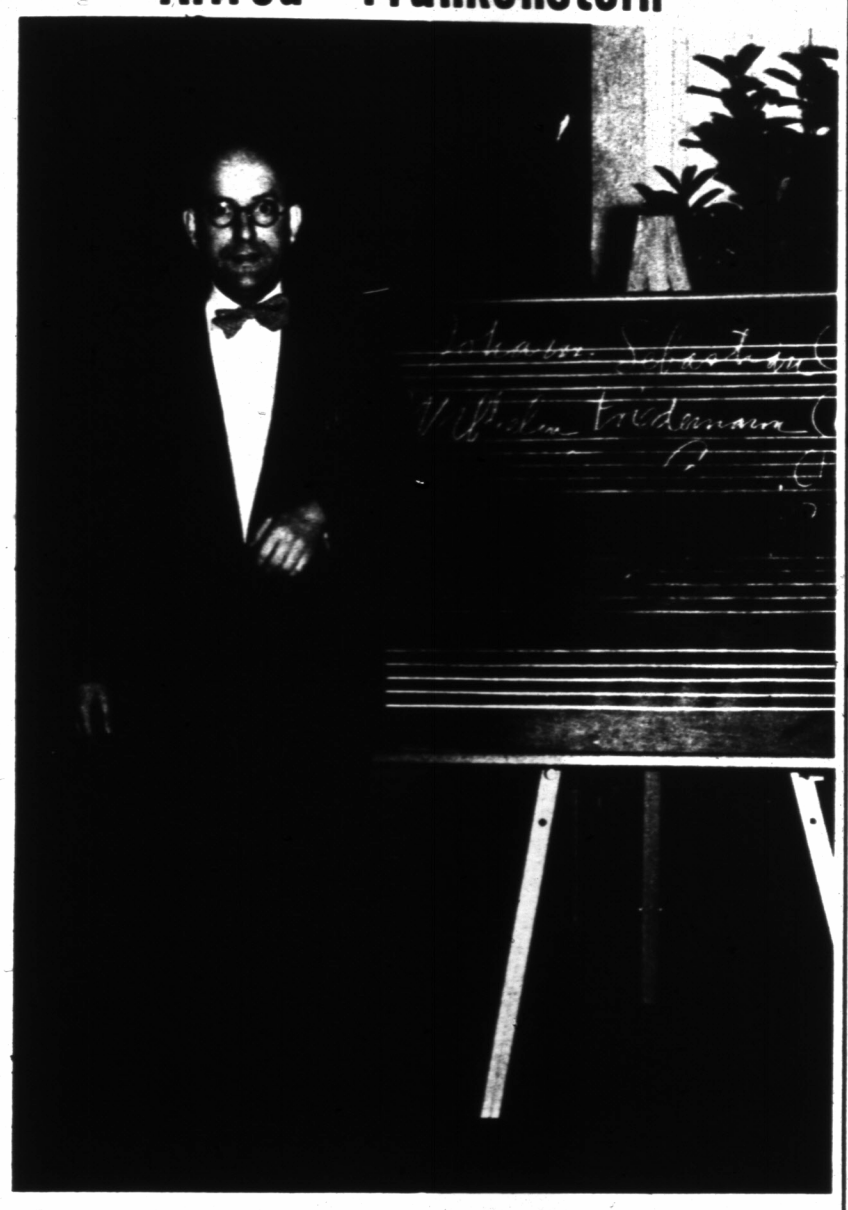
Alfred Frankenstein



Welcome to an eminent music critic, our guest lecturer, friend of the Festival! It is indeed our great good fortune to number him amoung the stars of 1949...

Mr. Frankenstein, who will lecture at the Carmel Women's Club on Friday morning will afford his listerners the great opportunity to hear analyzed in advance the music to be played on the Friday and Saturday programs. On Saturday morning, Mr. Frankenstein will lecture on the Mass in B Minor.

On The Cover

On the program page is reproduction of world famed engraving which in turn is reproduction of an equally famous portrait of Johann Sebastian Bach. In his hand is the Canon Triplex which he presented to the Society of Musical Sciences in Leipzig in 1747. The Canon Triplex is reproduced on the SPECTATOR cover.

Pen and ink sketches of Carmel by Charlotte Morton are: Sunset School, home of the Bach Festival; Carmel Mission; Point Lobos; Shops along Dolores street.

(EDITOR'S NOTE) Only because space and time will not permit there are a number of outstanding artists of the Bach Festival, to whom we wish to pay tribute, not appearing in this issue. Watch for them in the SPECTATOR of July 25 when the Festival will be in full swing.

Music Hath Wings

To those of us, who are daily surrounded by Art in tangible form, the Bach Festival is a stirring yearly experience in which all Spectacle seems transformed, diffused, and superimposed by the most etheral of the Arts.

One is reminded of Sir Oliver Lodge's "*What is Art?*" "*The order of the progress is always the same, always from the heavier to the lighter, from Architecture ... to Sculpture ... to Painting ... to Poetry ... to Music ... The spirit works its way through matter, finding ever less to heave, and lighter and less hampering embodiments; and at length in music (one might say Bach) takes to its wings and returns to heaven.*"

Each July, Bach Festival reiterates the cycle.

NELLY MONTAGUE
curator,
Carmel Art Association.

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RECREATING AN ART

by BEATRICE COLTON

When the "German Masterpieces" were discovered in the depths of the salt mines and eventually brought to the great museums of America to be the center of admiring multitudes they represented something of the transition from static art to living art that we find in music long dormant on the printed page, finally brought to full flower by performance.

The masterpieces turned out to be not alone the paintings of German artists, but of a whole series of painters of Western Europe achieving the highest tradition of their art, trancending national lines. Such art expresses the finer values sought by men and woman of today as well as yesterday, of California as well as Berlin. To prepare these paintings for the public view and safe transportation and for final return to Germany was a branch of aesthetic cummunication somewhat unsung but nonetheless important to millions of art lovers.

The Bachgesellschaft, the complete edition of Bach's works numbering some forty-six enormous volumes, lies on the shelves of our university libaries and other notable collections here and abroad. Its origional editing and printing, started a century after Bach's death, took fifty years and the labors and devotion of scores of musicians. Its magnitude and potentialities are appreciated only by those who have penetrated at least in part into the richness of the content. Brahms stated that the two greatest events in his lifetime were the founding of the German Empire and the completion of the Bach edition. History seems to be providing that music is more enduring than empire.

But the Bachgellschaft on the shelves of the world libraries is only music in the minds and hearts of men when it is preformed, recreated and understood. Each generation must give its own efforts in order to find the meaning, to relive with urgency the music of the past. Unlike a painting, a cantata cannot be hung carefully on a wall and left for the contemplation of those who pause to find its message. An art in time takes time to produce and reproduce and hear. Its difficulty and its power lies in the fact that it relies upon performers and audience for its real inspiration and fulfilment. Recordings and broadcasts are steps in continuity and communication, but they too depend on players, singers, listeners —— somewhat more spread out in space and time than in the concert hall.

The intimate and personal insight into a great piece of music is found in individual endeavor and thought, and the interplay of two or three or twenty individuals as they realize the values in the art of the master. The enthusiasm of rehearsal and the profoundness of the conductor's interpretation carry over with electric contact to an audience speaking the same language.

And so the local festival comes into being. Local only in the sense of being focused geographically in Carmel, the annual Bach Festival brings musicians and music lovers from the Bay Region and from far afield. Traditional now for 12 years, interrupted only in wartime, the Carmel Bach Festival is a means of speaking to one another in the language of one of the noblest men of all time.

Continued on page 17

Valley Gateway Group To Meet

The Carmel Valley Gateway Park Committee, which is made up of 15 members — five from the Monterey County Planning Commission, five from the Board of Supervisors and five men recently appointed by Maj. Gen. E.G. Chapman, president of Carmel Unincorporated, will meet Monday at 3 p.m. in the Supervisors' chambers at Salinas.

It will be a general meeting for the purpose of discussing ways and means to acquire the land at the intersection of Carmel Valley Road and Route 1. A.B. Jacobsen, chairman of the Board of Supervisors, who suggested that the triangle be made into a park, is expected to act as chairman of the first meeting.

Residents appointed to the Park committee by General Chapman are Fred Farr, Stanley Peddar, Corum Jackson, Gunnar Norberg and Dr. A.L. Van Meter.

Engagement Announced

The engagement of Jacqueline Work, the daughter of Mr. and Mrs. Thomas A. Work, Jr., of Pebble Beach, to Lieut. Comdr. Robert Carroll Olson, son of Mr. and Mrs. Louis F. Olson of Chippewa Falls, Wisconsin, was announced at a luncheon last Friday at the Thomas A. Work home.

Miss Work who attended Dominican Convent, and is a graduate of the Anna Head School in Berkeley, has just completed her freshman year at the University of California and is affiliated with the Alpha Chi Omega Sorority.

Lieut. Comdr. Olson is a graduate of Stout Institute in Wisconsin. He took his flight training at Pensacola, Florida, and during the war served in the Air Corps in the Pacific Theatre.

The wedding is planned for September.

Public To See HENRY KERSH

After a long series of private dance concerts by Henry Kersh, under sponsorship of the Carl Cherry Foundation, a date has been set for public appearance. Artistic circles of the entire Peninsula have impatiently awaited this day, Sunday. Moreover, the setting is the Forest Theater.

Those who have witnessed any one of Mr. Kersh's performances know that here is the only stage befitting the creative patterns of his imagination. A word to the anticipating is in order: The formal background of Mr. Kersh covers over ten years and includes a large number of celebrated teachers. Original instruction was with Mme. Tamaroff of San Francisco. Expansive approach to the periphery of both basic and classic techniques were entrenched through study with Carmelita Maracci. Courage and freedom of style were established by collaboration with Lotte Gosler. Chekov's phychological technique against theater obstacles was accomplished by concentrated work with Ronald Bennet. Final result of such a background is a method of interpretation that is both unusual and vital - an odd combination these days. In short, a highly personal kinesthesia crystallized through the vision of an exceptional creator.

Carmel Hills Development

The second development of Carmel Hills, the new residential land located in back of the high school down to the Carmel Valley Road, is now opened by the Carmel Land Co. Streets have been surfaced and utilities are installed, according to John Geisen.

The lots range in size up to more than one acre and are located for scenic views of Point Lobos, the Santa Lucia Mountains and the Carmel Valley.

DANNY IS SICK

The Blue Skies Surrey regrets to announce that Danny, their trusty steed, has fallen ill with a type of distemper and that the Surrey will not be in operation for at least two weeks. Natives and tourists alike will miss seeing the colorful horse and carriage on the streets of Carmel during the coming Bach Festival Season.

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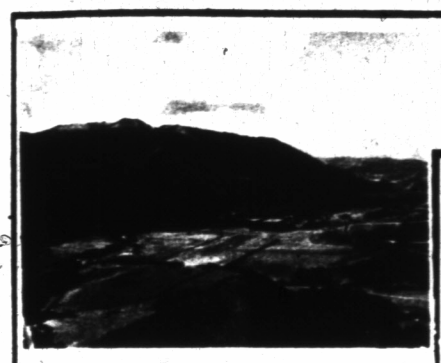

Doin's An' Stuff

JANET BUCHANAN ARNOLD

The Carmel Valley Womens club met Tuesday at the home of Mrs. Ivan Thomas in Robles. The guest speakers were Dr. A.L. Van Meter, who spoke on the coming Centennial Celebration and Larry Moore, who discussed the theatre.

There were several moonlight rides last week, one of the gayest being the teenager's group of about 35 strong, who rode Friday till eleven and then had supper at Griffins.

The Kenny Bakers moved last week to one of the houses on the Fletcher Estate.

The R.S. Tices, Peggy Porter Marquard and some friends had a moonlight ride from Holman's on one of the loveliest evenings the valley has had.

The Craft Center at the White Oak Inn is having a party Sunday afternoon, July 24, from 2 to 5 p.m. to open Johnnies' Oriental Willow House. All Craft members interested in having something shown are asked to leave their offerings at the Craft Center.

The resort owners in the valley have gotten together and a happy coordination of events has resulted. There's something doing almost every night in the week. For a complete list see the week's calendar.

The San Jose Airmen and The Garden City Flyers headed by Howard White flew in Sunday to swim and lunch at The Carmel Valley Inn.

Richard Gump, of Carmel's and San Francisco's well known stores, looked over his property in the La Rancherita tract.

The new manager of The Carousel is Mr. Charles, formerly Maitre d' Hotel at one of New York's French Restaurants.

Mr. and Mrs. Ty Ford and daughter had Chinese dinner at Holman's Thursday evening.

Small sketch of the week is John Milton Arthur, born in Java when it was the Dutch East Indies. He claims to have Balinese, Portugese, American Indian, French, Spanish and Italian blood in his veins, all of which helps make him a 100% American. He trained as a temple dancer when very young and began professional dancing in the Orient at the tender age of six. He came to this country in his early teens and has been a professional entertainer on the stage, in night clubs, and on radio ever since. He plays the piano at Carousel every night and spends his days preparing for the opening of his new shop which will specialize in Oriental and South Pacific arts and crafts. His special talent is in needlework and restoring antique embroideries. The Carmel Craft Center will sponsor his opening on Sunday, July 24, from 2-5 p.m. at the White Oak Inn.

Vi Bellmans, the new-to-be teacher for the Tularcitos School moved into her new valley home Saturday.

This week's suggestion for doing the valley by visiting firemen would begin with a swim and lunch at The Lodge, in Robles, where the view of the valley below is really enthralling. Then for those sturdy few still wanting exercise, a ride at Los Laureles Lodge before a pre-cocktail swim and dinner in one of the loveliest, most relaxing places in the valley.

The first meeting of the Carmel Valley Riding Club last Thursday brought out about 30 interested horsephiliacs. The club will answer a very obvious need for the valley, both for pleasure riding and as a protective responsible group, to try and prevent any repetition of careless riding habits which, if continued, might spoil the riding for everyone in the valley. Riding interests from roping, rodeos, trail riding and pack trips will be considered. The valley could have some of the most exciting riding in the State and when properly developed can with state aid develop trails that will rival those of any other part of the country. Victor Silva was elected temporary chairman. It was decided that for the next meeting, tonight in Griffins Barn, that suggestions and any information gathered about other riding clubs would be brought up. Fred Hornes' previous experiences with clubs in other parts of the country should be invaluable. All interested horsemen and horsewomen are cordially invited to attend the meeting tonight.

Robert Stanton and Chester Phillips state that they have received verbal approval of the preliminary plans for the proposed Tularcitos School. This means that the architects can proceed with the working drawings.

Mrs. Waldemar Funke returned from a visit to the bay area with her children, Wilhemena and Freddie.

Craig Smith is building a home near the Carmel Valley Inn of which he is a co-owner.

General Ernest Dawley leaves Thursday for a long-planned fishing trip in Wyoming with his brother.

Mr. Paul Baum, who rents Charlie Harpers' house and pool, entertained the Stanford boys and girls at the Carmel Valley Inn Saturday evening in celebration of the birthday of Carol Price.

Saddest event of the week was when the hay wagon drawn by a team of four, manned by Jack Thompson got beleaguered crossing Carmel River.

If you notice the receptacle sitting on the porch of the Craft Center it is there to collect trinkets and odd pieces of adornments and small useful sundries such as needles and thread for Europeans. This is Johnnie Arthurs' idea and he will stand the cost of sending and packaging when the proper amount has been gathered.

photo by TERRY

Pictured above is Mr. Clarence Holman, breaking ground at the site of the new Carmel Valley Community Church. Mr. and Mrs. Holman generously donated the land for the edifice which will be completed before January, 1950.

One of the greatest charms of the valley is seeing it change and grow in what most would agree is the proper direction. Sunday morning at 10 a.m. there was a very touching ceremony at the breaking ground services for the new Community Chapel in the Los Laureles Tract behind Murphys' Lumber yard. The wind blew and the aeroplanes made it difficult to hear Reverend Harris Pillsbury all the time, but the 50 odd people gathered together didn't seem aware of these minor irritations in the face of what was about to be accomplished. The girls and boys in the choir, led by Miss Bessie Boyd Fraser, looked sweet in their white vestments against the circle of camel colored mountains capped by a blue sky.

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CALENDAR FOR THE WEEK; BEGINNING JULY 14

Thursday - Chinese dinner - Holman's Guest Ranch. Phone for reservation.
Friday - afternoon and evening - Swimming, riding, cocktails and dinner - Los Alureles Lodge - Call for reservations.
Saturday - 2 p.m. - Movies for children at Griffins' Barn.
8 p.m. - Movie - "Sun Valley Serenade - Griffins' Barn.
5 p.m. - Barbecue at The Lodge, Robles - Phone for reservations.
Sunday - 3 p.m. Formal opening of the Del Monte Country Club for guests and their friends. Fashion showing of Suzanne Alex creations and water show.
5 p.m. Barbecue and aquacade at the Carmel Valley Inn.
Monday - 7:30 p.m. Teenagers business meeting at the Hitching Post,
8:30 p.m. Co. No. 1, volunteer firemen, meeting at the fire house.
Tuesday - 6 p.m. Barbecue at The Lodge, Robles del Rio, for members of the Carmel Valley Business and Professional Association.
8 p.m. Folk dancing at the Carmel Valley Inn.
Wednesday - 7-9 p.m. Classes in leathercraft at the White Oak Inn.
8 p.m. Movies - "Foxes of Harrow," - Griffins' Barn.

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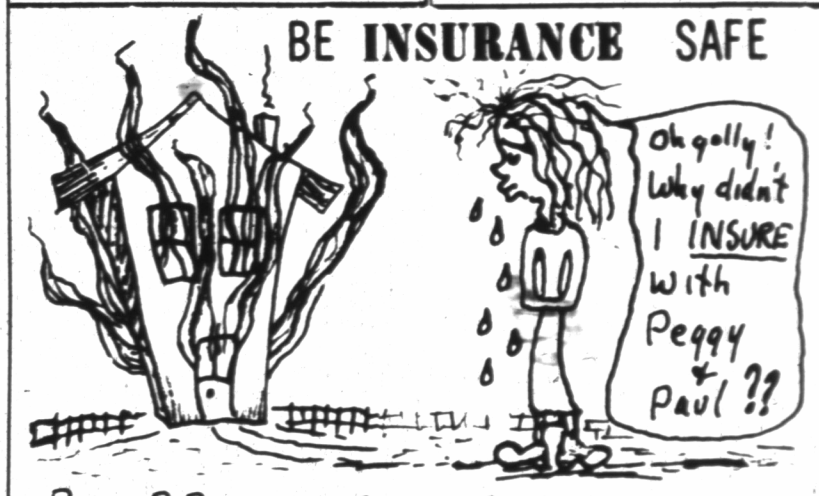

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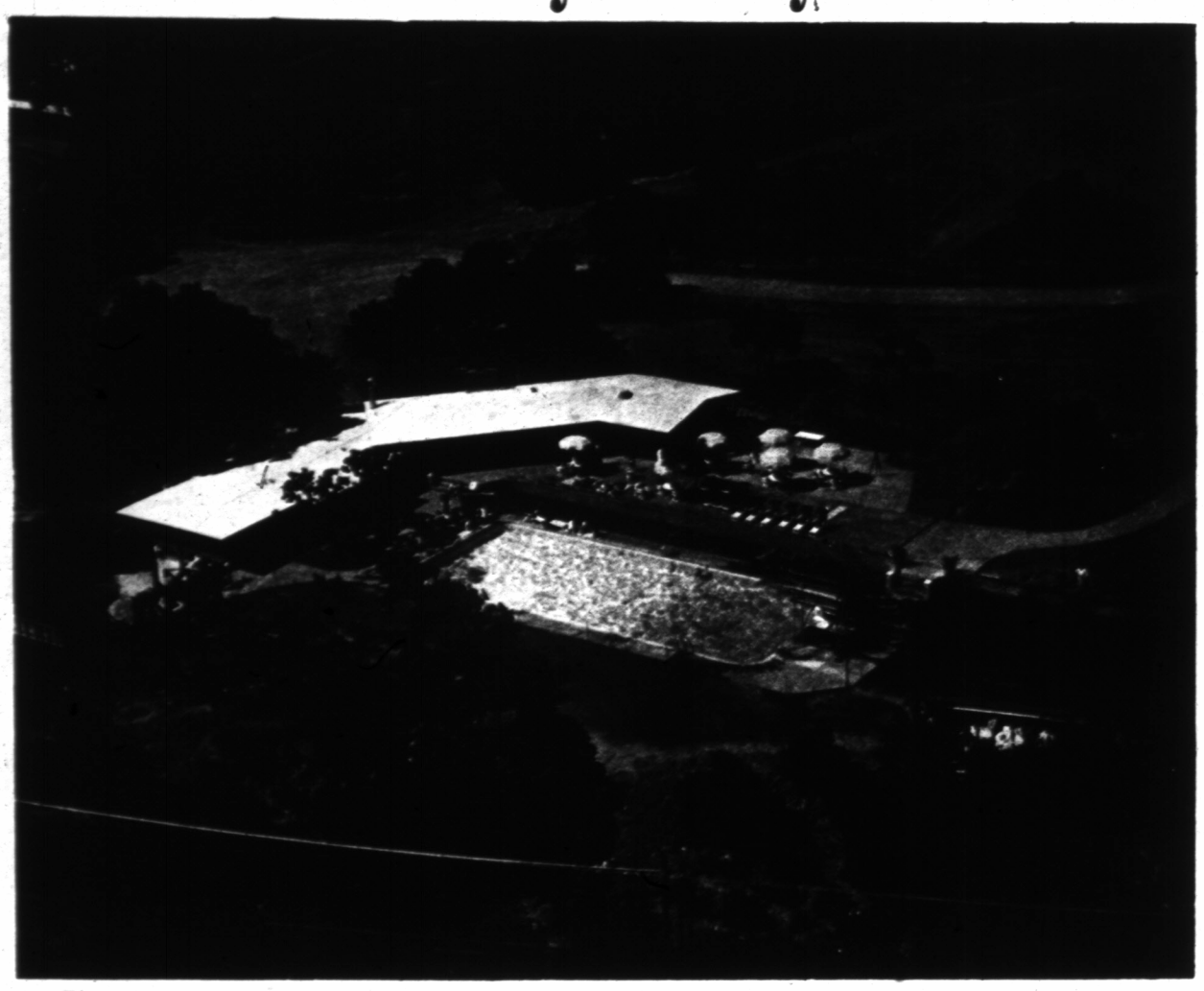
New Valley Country Club



The social season at Carmel Valley's new Rancho Del Monte Country Club is in full swing with a program of events planned for members and guests. Sunday was open house for a large group of people from the Peninsula and Salinas who came to inspect the new club and swimming pool.

Next Sunday a fun and frolic show will be presented. The program starts at 3 p.m. with a fashion show arranged by Susan Alex of Carmel, who has designed a numb d of outstanding costumes for the occasion. The fashion show will be followed with a program by Larry Moore called "Carmel Valley Aqua Wades" with a group of talented performers from the valley taking part in the big show. On this day the Rancho Del Monte Country Club will convert its swimming pool into a tropical paradise with 2,000 fragrant gardenias floating on the blue lake pool.

Designed by Thomas Elston, of Carmel, the new country club is built of natural woods with a sparkling white roof. It is placed in a secluded setting under the oaks with a magnificent view of the valley. The landscaping is semi-tropical with a large amount of bamboo planting. The lanaii club room has an interesting modern tropical decor. The lanaii opens on a terrace overlooking the pool where outdoor dancing takes place. Underwater lighting in the swimming pool at night makes a delightful scene for evening parties.

Activities at the club are limited to members and guests only.

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Historical Decision

An abreviated analysis pertaining to our foreign policy, by A.T. Porghesse (Borghey), analyst and lecturer on international affairs.

The United States of America won her second global war without, comparatively speaking, too painful a sacrifice; she emerged the leading world power, militarily, financially, and industrially uncontested and superior.

Her victory must be ascribed to the superiority of her brain elements which provided scientific armament, abundance of material, and a healthy economy to overcome staggering demands internally and externally.

The leadership of America is recognized and accepted by the world, at this time. To retain that position, to cope with any possible aggressor, to protect weaker nations through strong diplomacy, the United States must continue to arm for an indefinite time. She is fully aware that the end of the armament race means either surrender of leadership, or hot war by the one nation which is neither willing or too exhausted to continue.

The competing nation for world leadership, Russia, cannot match applied American science, nor American industrial skill and know-how. It cannot be denied, however, that Russia's speed accelerates dangerously with time.

Russia's growing manpower, her vast reservoirs of raw material, her geographical and geopolitical position, and last but not least her egalitarianism favor her as the strongest contender for leadership and domination.

The peoples of Asia, in their extreme poverty, incline toward her ideology. These masses of humanity experienced through the centuries exploitation and suppression by the privileged and therefore welcome every prospect of betterment with keen readiness. Asia experiences the sweep of the Red Armies and the flight of their oppressors. We failed to visualize these Red preparations with no adequate counter-measures, lost important territories to Russia.

The so-called "cold war" showed us further more that "compromise" is hardly possible. Unfortunately, enmity has too far advanced and mutual distrust is by far too deep rooted; the virus of war has entered the blood-stream of both contenders, and superior strength only can prevent disaster.

The citizenry of these United States must fully recognize their position in time and before other continents are over-run or communized; it must not shrink to make the vital "historical decision."

The USA is now at a historical cross-road; on one side lies the steep summit to total world supremacy for centuries to come, on the other one the endless roads to armed peace, hope, based upon the 'United Nations" and World Government, or final surrender to Babylonian conditions - a far cry from American democracy as we prefer it.

Many Empire States of old, stood at the same threshhold that promised the "hegemony" they were aspiring to. But not until recent decades, global, and ultimate supremacy was at reach for the strongest nation, as it is now. Strength as an accepted factor may force surrender and eventually prevent chaos. We must not miss this historic opportunity and must prepare totally in time for it.

It may be quite a difficult task to a freedom loving American to entrust the state with totalitarian powers. To many a citizen it would be utter absurdity to entrust, for better, or for worse the policy of their country to a selected small group of men, surrounded by total secrecy. To convince the American people of unavoidable necessity to sacrifice now, rather than surrender later, is all important.

Again all indications point at the strategic territory of biblical "Armageddon." With the loss of Asia, Africa has become our most vital, strategic territory. It would replace the lost grounds of Asia, and could be tightly sealed against undesirable infiltration or espionage. The vast spaces of Africa offer secrecy for our strategic master-plans. Africa has all needed potentialities. Protected areas for strategic or integrated industries, training and testing grounds for modern armies and airforces, for war-games under unsurpassable tested leadership, exist for the taking. An American General Staff of tomorrow would develop on the dark continent, it's planned actions and would remain unobserved and unheralded to the world. The total secrecy of our plans and intentions would be assured. Furloughs of scientific, military, and industrial personnel would be prohibited, just as amibitious press reports would be entirely eliminated. The fear of enemy intelligance would not exist.

Africa is a reservoir of manpower, has a wealth of untouched strategic commodities and would become to us a true arsenal in preparation for the expected emergency.

America ought to reconsider, therefore, the acceptance of any further obligations toward Asia; Asia should be written off as a painful loss to us, and sentimental loans must be left to the discretion of the American Red Cross.

We cannot shirk our European obligations under the Marshall Plan. We may expect a return of these billions of dollars, only, if and when, we demand the transfer of colonial possessions from our allied debitors. These skeleton indications, a preparatory move toward global leadership, opens many most important questions for thorough consideration.

How does the United States prepare herself for that historical decision?

Are we in a position to convince Congress to accept the "African Plan" without debate, without press-reports, and to grant staggering funds and powers to the President?

Are we prepared to convince America's citizenry of the necessity to yield to the far reaching consequences of the "African Plan Program?"

Are we able and willing to create the brain trust of executors from the best brains our country can muster?

The answer depends upon the thorough understanding of the American people to yield to a real, national policy, which harbours sacrifices before glory, but represents truly a Historic Decision.

WITH NO FEAR

Continued from page 12

Bach without effort it seems escaped the turmoile. He reared his large family and quitely wrote his music.

No one gets to the heart of Bach who is not acquainted with his choral preludes; and anyone who can hear them should first try to obtain the words as Bach uses many subtley beautiful devices to give point and poignancy to them; one little figure will stand in his mind for the idea of grief, another for aspiration, and so forth.....

It is interesting to note that much of our present so-called impressionistic music is directly based on the compositions of Bach.

To a selected few Bach is the supreme figure and many are becoming aware of the fact that Bach's music is a symbol of a man at peace with God and the world and with no fear of death.....

RE-CREATING AN ART

Continued from page 13

Looking back from the twelfth to the first Carmel Bach Festival of July 1935 we find the same stimulating variety of program within the master's own works that characterizes programs of recent years, though on a smaller scale in total time. Memorable indeed was the Cantata, "Gott der Herr ist Sonn und Schild" sung that opening Thursday evening under the brilliant leadership of Ernst Bacon, and the famous Suite in D Major conducted by Gastone Usigli. Well known professional musicians played and sang side by side with versatile amateurs, with performers and audience feeling very much at home with Bach and ready to learn even more under able leadership. Sascha Jacobinoff, Doris Ballard, violinists; Gunnar Johanson, Ernst Bacon, Winifred Howe, pianists; Marie Montana, Steen Schonhoft, Noel Sullivan, vocalists • these and many other distinguished performers contributed to the success of the four days. And always the Carmel citizens as willing hosts and Dene Denny and Hazel Watrous as farsighted directors made us realize that we were looking ahead to a series of festivals to be carried on in the same fine spirit.

The language of Bach itself is international, and timeless. Just as he himself copied painstakingly and lovingly the works of older masters and felt the influence of other countries than his own, his music is a summation of many tongues and a new start toward the future. We have in this year's festival the eighteenth century picture rounded out - the Vivaldi, the Phillipp Emanuel Bach, the Mozart as well as the major works in representative mediums of Johann Sebastian.

B - MINOR MASS

Continued on page 4

Another vital evolution was the innovation of the Gregorian Chant pitted simultaneously agsinst Protestant Polytonality. The mergence takes place in the "Credo" ----- and perhaps this fact alone has been responsible for the composition's gaining universal tribute, from all peoples and all faiths.

Nowhere in the realm of tone can one experience more exaltation. The choral passages are fluttering angels. The solo passages are solaces of the Savior. At all times the continuity of the instrumentation breathes the essence of a purposeful life. Indeed the combination of such scientific unity with mysticism can only result in an ablution, remaining timeless and universal.

Psychological upheavals, personal and general, have gained a Mephistophelian foothold throughout the world. It is no longer chic to enjoy an art, regardless of its medium, unless there is a feeling of the sensational in its accompaniment. Progress must stalk through everything, economy of means is the battle cry of a new genre; "Back to Back" is crabwalking and Mozart signifies hoop-skirts. Yet when all else fails to supply spirtual nourishment, the messages of great genius do, like the Phoenix Bird, arise from the ashes of a extinguished flame. Such depth of philosophy will always enshroud the open mind with wisdoms of the mystical self ----- and then, are we walking back to Bach?? Or is Bach walking up to us?? There is no doubt that the musical pillars of this great man's temple have withstood the purges of time and policies and that the person who has fully realized the levelling powers of his efforts are healthier, wiser, and more envied.

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Inside WASHINGTON

MARCH OF EVENTS

Russia Now Equals U. S. In Supersonic Know-How

Red Jet Fighter Planes Have Swept-Back Wings

SPECIAL TO THE SPECTATOR

WASHINGTON—Russia's latest display of air might disclosed that Soviet aeronautical engineers apparently are up with the United States in supersonic flight know-how

Photographs of Russian jet fighters flying over Moscow during Stalin's mammoth May Day celebration showed swept-back wings and high-set empennages which United States scientists have found necessary for flight faster than sound

The swept-back wing has been found necessary to knife through the destructive air turbulence which attacks airplane wings at speeds between 600 and 900 miles an hour Speed of sound is 763 miles an hour at sea level.

Lewis Douglas

The Russian high-set wing indicates that their jet propulsion is directed through the central axis of the plane with the thrust screaming out the tail. Thus the tail has to be raised to avoid destruction by the jet stream.

United States top avial scientists have found that by sweeping the wings further back, up to 60 degrees, speeds of 1,500 miles an hour are possible Past that, controllability is lost, and wings have to go back to the straight edge, but very thin.

* * * *

● **DIPLOMATIC PLUMS**—Secretary of State Dean Acheson has turned thumbs down on any suggestion that political wheelhorses be awarded key diplomatic posts. Some advisers have suggested that the faithful wealthy who had backed the Truman campaign financially should be suitably rewarded

It was argued that times were turning back to normal and that such spots as Paris, London, Rio de Janeiro and Buenos Aires again should go to persons of wealth, as in the prewar years.

Acheson, however, has skillfully hung onto the able men wherever he can find them

It was he who induced Lewis Douglas to remain at his London post despite the fact that it was a drain on Douglas' personal resources. Acheson pleaded personally with Douglas and got the latter to make a turn about on a decision to resign Acheson's job was doubly difficult because Douglas himself had had ambitions of becoming Secretary of State.

* * * *

● **ARMS PROGRAM STRATEGY**—President Truman again is reportedly at odds with the Democratic leaders in Congress—and this time it is in the field of foreign affairs, where heretofore there has not been the slightest suggestion of a rift.

The president is reported determined to ask the present session of Congress, which is casting longing eyes toward home, to enact his program for rearming Western Europe under the North Atlantic Pact. It is estimated this would cost about one billion 130 million dollars the first year.

Special Message To Capitol?

Mr. Truman is said to be ready to send a special message to Capitol Hill on the rearmament issue as soon as the Senate ratifies the North Atlantic Pact.

Senator Scott Lucas (D), Illinois, the majority leader, and House Speaker Sam Rayburn (D), Texas, have advised Mr. Truman that there is no chance of getting his arms program through this year unless the lid blows off of world affairs.

The president, however, feels that the arms program is necessary to put teeth into the pact—and the sooner this phase of the program is okayed, the better.

Twins Tour In Model - T

If you were very observant when you read the SPECTATOR two weeks ago, you might have noticed that we credited Mr. and Mrs. Floyd Harber of Carmel with having two daughters, "Marty and Louise." Actually, the Harbers are the parents of eighteen year old twins, Artie and Louise; one boy and one girl.

The twins, who graduated from Carmel High School early in June, are now visiting with their relatives in Indiana following a trip across the country in an old Model T. With their graduation money and their savings, the brother and sister were able to buy a car, repair it, and finance their entire trip.

The journey came as a pleasant surprise to Louise, but Artie had been planing this venture since his Aunt's visit to Carmel in 1936, thirteen years ago. An even better jist to the trip is that the two arrived at their aunt's home just in time for a huge family dinner honoring their own eighteenth birthday.

This is the first time that either Artie or Louise, who were born in Carmel, has traveled outside of California, and from all reports, they are finding their trip most informative and exciting. Following their return sometime in August, Artie plans to study aeronautical mechanics at Hartnell College in Salinas while Louise will take up business administration at the Monterey Peninsula College.

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LOCAL NEWS IN BRIEF

Rent De-Control

In regular meeting last week, the Carmel City Council renewed city insurance - again distributed among four Carmel firms - and rejected Robert Little's proposal that policies be open for bidding among all insurance agents. Councilman Andrew Martin voted against the renewal in its present form because he felt that all insurance dealers should have a chance to bid for the policies. Mayor Fred Godwin said he thought the policies should be renewed in the usual procedure of the past 25 years.

City Insurance

The council also slated a rent de-control hearing for Aug. 5 at 7:30 p.m., at which time council members will act as jury on the subject of de-controling rent in the Carmel area. The hearing was instigated by the Carmel Board of Realtors.

Hung Jury

In the case of the City of Carmel vs. Robert G. Stanton, who was charged with lodging more than three paying guests at the Normandy Apartments (two counts) in violation of a city ordinance, dismissal was asked by the jury on one count and a "hung jury" resulted on the other. Carmel residents were disappointed to learn that the ordinance itself was not tested. The defense based its case on the supposition that prosecutors had not proved that Mr. Stanton had lodged more than three paying guests on the day in question.

School Bids

Various contracts were awarded for improvements of schools in the Carmel Unified School District at a special meeting of the Board of Trustees last week. Bids were let to Don Early, installation of a sprinkler system at the Dolores Street School; Taylor and Vial, construction of a fence at the Dolores Street School and a new concrete stairway at the high school; Roller Chevrolet, Monterey, new school bus, and another Monterey firm, Granite Construction Co., was awarded a contract for paving and surfacing work at the high school, Dolores Street and Sunset Schools.

Kiwanis

Members of the Carmel Kiwanis Club got a preview of what to expect at the coming Monterey Centennial celebration last week in their regular luncheon meeting at the Hotel La Ribera. Frank Lloyd, writer-producer of the Pageant, told them the State of California is spending $175,000 on the event.

All contracts have been let for the project, he said and national publicity starts this week. Eight hundred persons are needed to take part in the Pageant and Mr. Lloyd said people are needed for the cast. Horses are also needed, as announced previously.

Although this is not to be a Hollywood show - it's strictly by local people - Mr. Lloyd commented that Leo Carillo and Jeanette MacDonald are expected to take part in it.

The bleachers erected for the Pageant will be turned over to the Monterey Peninsula College for use in its football stadium, he said.

Crafts Guild

A general meeting for members and all persons interested in the Carmel Crafts Guild will be held tomorrow at 8 p.m. in the Sunset School. Under discussion will be exhibits for the Monterey County Fair and the Students Summer Crafts Contest, which is sponsored by the guild through the libraries of Carmel, Monterey, Pacific Grove and Seaside.

Attempted Burglary

Denslow's on Lincoln between Ocean and Seventh, was broken into last Friday night, but nothing was stolen, according to police. The intruder entered the store by smashing a pane from a side window.

Film Stopped

Police stopped the scheduled showing of a Village Film Society picture last week and arrested the two Stanford University students who brought the series to Carmel, although they were merely booked and released immediately. The youths were charged with operating a commercial enterprise without a city license, which they had not been able to obtain because the Carmel Women's Club — Where the films had been appearing — is not zoned commercially, according to City Attorney, Charles Barrett. Two films had been shown previous to last week.

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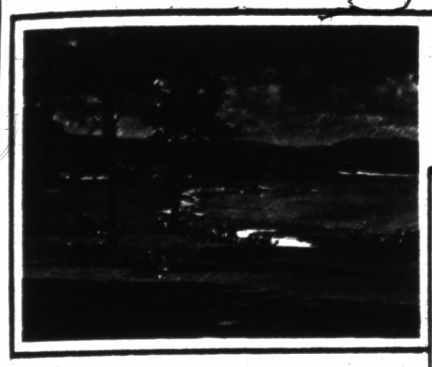

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Personalities

Mr. and Mrs. Richard Heimann of Hillsborough are spending a fortnight at the Cypress Point Club.

Mrs. Henry Potter Russell spent the Holiday week-endat her Carmel Valley Ranch. Sunday evening she entertained at dinner for a group of friends who were vacationing on the Monterey Peninsula.

Mr. and Mrs. Edward J. Tobin of San Mateo are registered at Del Monte Lodge until the first of August.

Mrs Vera H. Shepard left her Monterey Peninsula home a few days ago for New York where she will join her daughter, Patricia, and Mrs. Helene Callan of Pebble Beach for a trip abroad. Mrs. Shepard's other daughter, Geraldine, is already on the Continent, and following Mrs. Callan's return to this country in about three weeks, the three Shepards will journey through the Scandinavian countries together and plan to return to New York in about three months.

Mr. and Mrs. Benjamin F. Dillingham of Honolulu and Mrs. Dillingham's brother and sister-in-law, Mr. and Mrs. Adolphus Andrews, Jr. of San Francisco, were week-end guests at Del Monte Lodge. Monday they were honored at a barbecue at the S.F.B. Morse "River Ranch."

Mr. and Mrs. Turner McBaine have been spending a few days at The Cypress Point Club, Pebble Beach.

Mrs. E.D. Goodrich of Pebble visited with the Shepard trio in New York this week but has gone on to Boston to spend a month with her mother, Mrs. H.G. Donham.

Miss Constance Agnes Skoog, of Carmel, became the bride of Colonel Montie Cristo Hancock of Santa Cruz in simple rites performed by the Rev. Theodore Bell at St. John's Chapel last week.

Katherine Bossinas of Santa Cruz was the bride's only attendant and Colonel Roger Ogden Annin of the Presidio of Monterey served as best man.

The newlyweds will make their home in Santa Cruz.

Spending a few days at Del Monte Lodge are Mr. and Mrs. Jacob Gould Schurman III, San Francisco; Mr. and Mrs. Fisher J. Kinslow, Jr., Santa Roas; Yvonne Perry and Vicky Muller, San Francisco; Mr. and Mrs. Gerald V. Hollins, Jr., of Lake Forest, Ill, who are well known in the bay area, are spending a week at Del Monte Lodge; and Mr. and Mrs. William A. Badger of New York are registered for three weeks.

Mr. and Mrs. George C. Gaudin of Salinas have planned a formal dinner party at Del Monte Lodge Friday evening of this week to honor their duaghter's wedding party. Jeanne Gaudin, a Gamma Phi Beta at UC, will become the bride of Harold Don Ackerman of Springfield, Ill., the following day in Salinas.

photo by JULIAN P. GRAHAM

Jennifer Burnett, daughter of Mr. and Mrs. Royal B. Burnett of Salinas, and Joanne Gorham, daughter of Dr. and Mrs. Curtis B. Gorham of Carmel seen at The Beach Club together recently.

photo by JULIAN P. GRAHAM

Garrit Henry, Jr., Carmel, Dr. F.V. Randol, Carmel, and Edison A. Holt, Carmel Valley, caught by the photograpner after the first race of the Stillwater Yacht Club season at Pebble Beach. Dr. Randol, with Mr. Henry as "crew" won the event with his Mercury. Mr. Holt's Clipper came in fifth.

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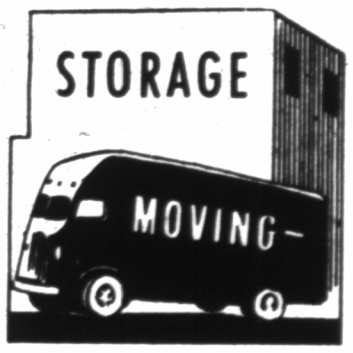

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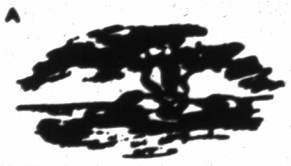

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JULY 18-24, 1949

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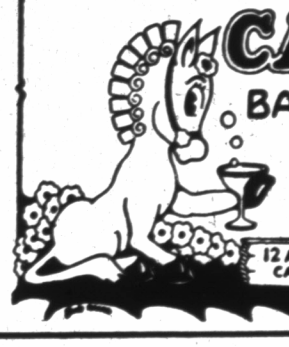

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TWELFTH ANNUAL
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DIAL 1240 KC
KMBY
DIAL 1240 KC
7:15 A.M.
12 NOON
5:15 P.M.

YOUR HOST

This is the first in a series of sketches about the personalities behind the food and entertainment you find at the Peninsula's leading restaurants.

Our featured personality this week is Michel Steenhoudt. Gourmet, genial host and internationally known is Michel. Born in Flanders, Belguim, in 1895, he has been a longtime in the United States. Now a resident of Carmel Woods, Michel has met and entertained many friends hereabouts. He first came to the Peninsula in 1927 as Maitre d' Hotel at the world famous Del Monte Hotel and as manager of Cypress Point Club. Michel was chief steward of the first section of the Chief, Sante Fe super train, when it made it's maiden run on July 22, 1927. During 1936-37 he went to sea as chief steward on the Lurline.

Pictured above in a scene in the original 21 Club in New York is Michel standing behind Marlene Dietrich and Elsa Maxwell in 1938.

Currently about to leave for a well earned vacation is the Steenhoudt family, Mr. and Mrs. and son, Mitchy. They will visit Michel's family in Belgium and return to Carmel in January. Bon Voyage, Michel.

ON THE AIR
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The Recordings Of BING CROSBY
SUNDAY 9 to 10 A.M.
KMBY 1240 KC

Letters

AJIJIC, MEXICO

Dear Editor:

We have taken long leases on several of these lovely old houses such as the one I am living in, we have also bought some beautiful 18 foot sloops, also we have contered the best native servant-cooks in the village, and believe me the best are good. Having got these we're going to fit up the houses with plumbing and are going to offer to people who are interested in the art of living just this: A house which will sleep four or six, a shady tropical garden, a servant who will do all the shopping and cooking etc, and also a new 18 foot sloop. For this we are going to charge $200 a month. You will notice that although the servants wages and the exclusive use of the boat are included, food is not included. Feeding is something we'd rather the customers took care of themselves. However the net cost per head for say four people to a house would work out at $50 each for rent, boat, servant, etc., plus the cost of food and drink. Now my food at the moment costs me 4 pecos a day. John Langley who has a wife and two kids in a house not far from mine spends 15 pecos a day on food for his family. At the present rate of exchange, 4 pecos is exactly half a dollar. But one of the big attractions is the price of liquor here. Tequilla, which as you probably know makes a wonderful John Collins when mixed with green lime and sugar, costs 7 pecos a gallon, or less than a dollar. What do you think of that? Bacardi rum costs 20 pecos a gallon or two and a half dollars. So you see it would take a dipsomaniac to drink more than half a dollar's worth of likker every day. So if you say our inclusive services are $50 per month per head and abundant food and drink another $30 dollars a month it means people are going to get everything for $80 a month including food, likker, service and last but not least a boat. That boat is important. I have for quite some time been thinking about taking a boat to explore this 180 mile coast line and to laze in and flirt in and fish in is just what is needed. Well, now I'm going to offer it to other people and see what they think of it. We'll have the first house ready in mid June or for safety July 1st. If they don't mind outside sanitation we could have one furnished and ready before.

Don't let people get the slightest hint that we are offering them a Mexican Miami such as Acapulco is. No, this is primitive. There is electric light here but in the whole village there is only one telephone. There is no postman. Letters are collected like in Carmel. There isn't a juke box in the place, neither is there a theatre.

The people we are catering for are those who prefer the sound of crickets chirping and donkeys braying to the sound of juke boxes and they'll have to prefer watching primitive fishermen and bakers and glass blowers and sandle makers to movies. They have to choose to sail quietly round this lake rather than have the chug of an engine and the blare of a radio (they could of course bring an outboard if they choose. The boats have an outboard fitting). And of course, unlike Miami, there isn't a millionaire within 40 miles, at least I shouldn't think there is. There are private parties here fairly often and if they are nice, new people are welcomed because we see a bit much of each other, we odd score of English speaking people, but apart from that, if people want dancing they have to go to Guadalahara for it. People can take donkeys and climb the mountains, they can read and write and study and laze here to their hearts content, and of course they could do a three or four day cruise round the lake in their boat and maybe at a push, four could sleep on it, anyway two could. If they know nothing about sailing there are two things. Either we can get them a bloke to helm them for about a dollar a day or else they might be able to find an odd artist or writer who would be glad to helm them for a day's picnic or an afternoon's picnic just for the change and the fun of being invited and meeting new people. There is fishing here of course. Small fresh water fish weighing about half a pound. We have no fishing tackel for hire though. We are having some photos of some house interiors taken and also of the boats as soon as we can get a photographer to call.

Sincerely,
Arnold Eiloart

(The writer of the above was subject of a SPECTATOR Silhouette February 17.

Your CONGRESSMAN REPORTS

Ernest K. Bramblett, M.C.

Now that the National Housing Act has been passed by Congress and the Senate has turned down the demand of labor bosses for repeal of the Taft-Hartley Act, some folks see a quicker end to present session of Congress than it previously was thought possible.

The Truman Administration apparently is determined to make a political issue out of the Taft-Hartley Act. I have mixed feelings on the subject. I voted for it and think it has worked effectively. At the same time, I realize now no law ever written by man is perfect, and improvements could be accomplished speedily for the benefit of all if it weren't for the determination of the administration to play politics with the issue. I am glad it will be taken to the people for a clear-cut decision, as I am confident of the outcome. The people are not going back to an era of reckless disregard of public rights by labor bosses.

It was a matter of great personal satisfaction to me when the House of Representatives rejected a move to turn our migratory farm labor camps over to the Federal Housing Administration. I take what I hope is pardonable pride in being the author of the Bramblett Act passed in 1948 to allow the camps to be leased or sold to farmers' cooperative non-profit groups. The law has worked out satisfactorily and has just been extended for another year.

I regret the House didn't show good judgement on the housing bill as a whole, but passed it. We made the best fight we could. I think we are embarking on a very dangerous journey of subsidizing housing for one class of our citizens as opposed to another class. I am afraid we will discourage private enterprise, which has been doing a splendid job of filling our housing needs. For the sake of the nation, I hope the program works out successfully, but I have very serious doubts that it will.

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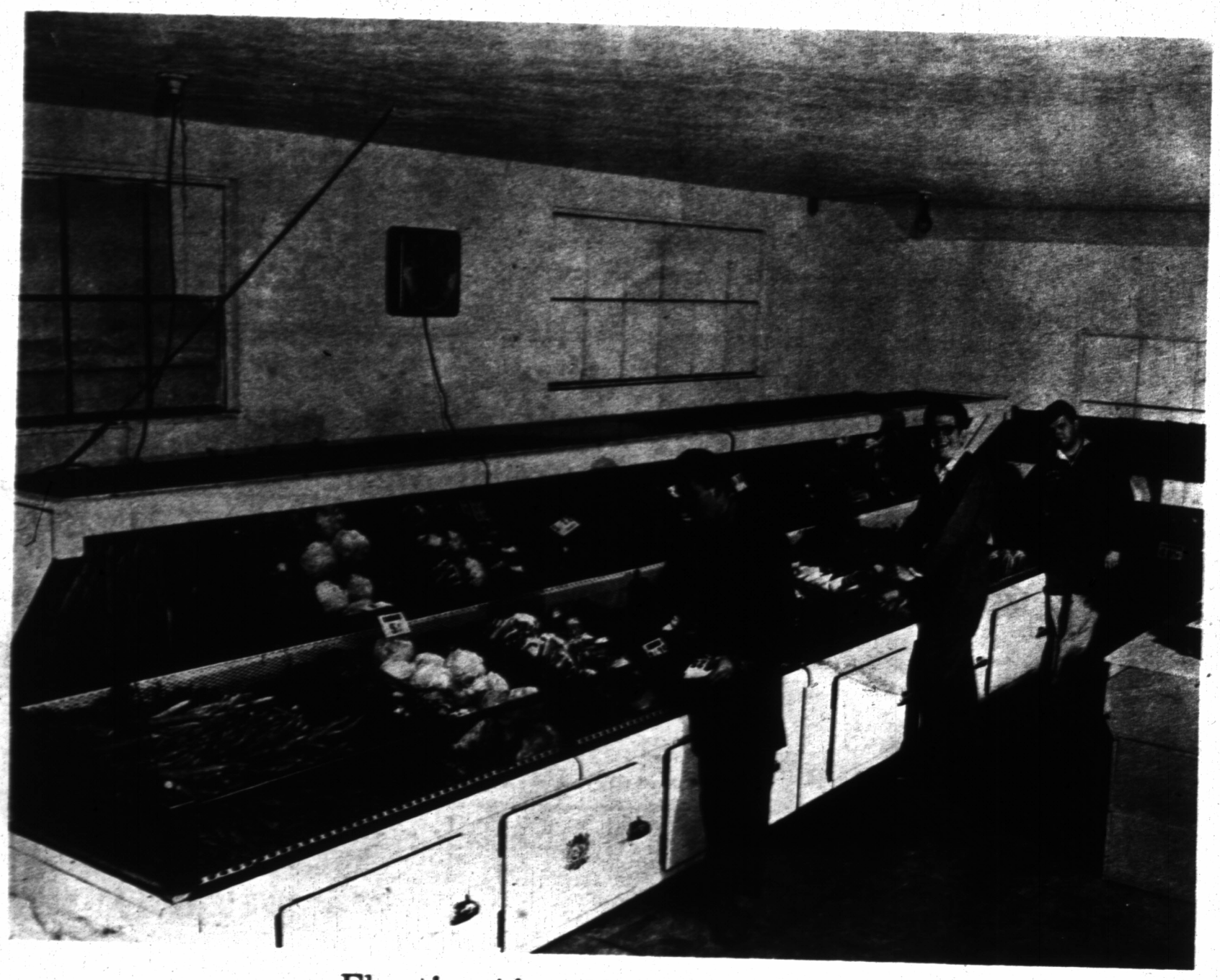
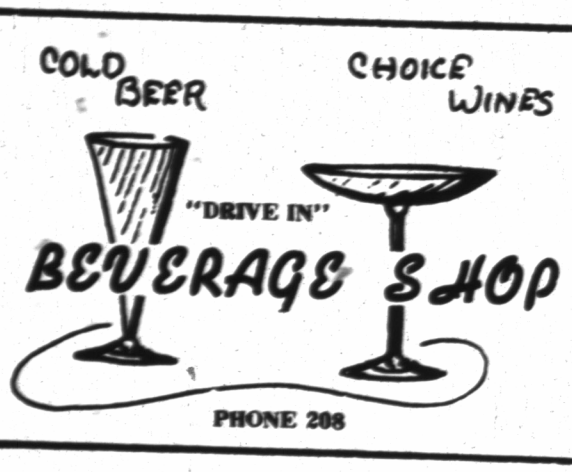


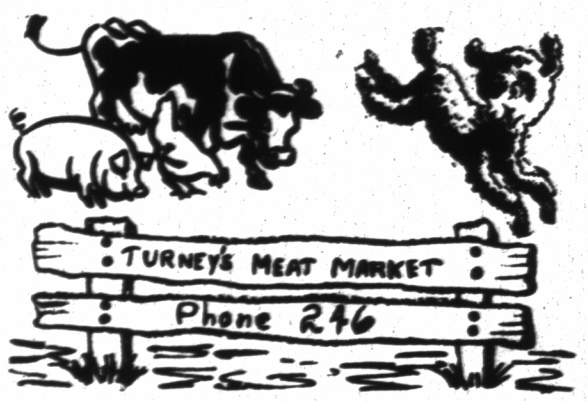
Floating Air Vegetable Case

NOW the DRIVE-IN's superior vegetables

will be **Fresher Than Ever**



We wish to extend to Tony our congratulations on his forward looking attitude in installing this great new improvement.



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